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WORKS OF ART

in the UNITED STATES CAPITOL BUILDING

Including Biographies of the Artists

COMPILED UNDER THE DIRECTION OF THE SUPERINTENDENT
OF THE UNITED STATES CAPITOL BUILDING AND GROUNDS

By CHARLES E. FAIRMAN

THE UNIVERSITY OF MICHIGAN

63d Congress, 1st Session - - - - - - - - - - Senate Document No. 169

WORKS OF ART

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By CHARLES E. FAIRMAN

WASHINGTON
GOVERNMENT PRINTING OFFICE
1913

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IN THE SENATE OF THE UNITED STATES,

August 26, 1913.

Resolved, That the document herewith submitted, entitled "Works of Art in the United States Capitol Building, Including Biographies of the Artists," compiled under the direction of the Superintendent of the United States Capitol Building and Grounds, by Charles E. Fairman, be printed as a Senate document.

Attest:

JAMES M. BAKER, *Secretary.*

Architecture
gift
3-16-81

INTRODUCTION.

FOR the purpose of preserving in convenient form historical data relating to the artists whose works have been given a place in the United States Capitol, this compilation has been prepared. So far as possible the biographies included have been obtained from the artists represented or from their relatives. In instances where information has not been obtainable from such sources, it has been secured from various art publications, biographies found in other works, from the records in the Capitol, and from statements of persons having a personal acquaintance with the artists represented.

In no instance has a comparative estimate of the relative standing of the artists been attempted. Such comparison belongs to the purposes of art criticism. A subject so largely dependent upon personal opinion is not properly included in the intent of this compilation.

It may not, however, be out of place to make some reference to the works of art in the United States Capitol. The collection includes portraits by John Singleton Copley, Benjamin West, Gilbert Stuart, Chester Harding, Charles Willson Peale, Thomas Sully, Rembrandt Peale, John Vanderlyn, Ary Scheffer, John Neagle, and John Singer Sargent. Among historical painters are works by John Trumbull, John Vanderlyn, Robert W. Weir, W. H. Powell, J. G. Chapman, Seth Eastman, James Walker, and A. G. Heaton. Landscape painters are represented by examples of the work of Bierstadt and Moran; allegorical and decorative painters by works of Constantino Brumidi, Emanuel Leutze, and Filippo Costaggini.

In sculpture the works of Franzoni, Causici, Persico, Vincenti, and Gagliardi illustrate the Italian school. Those of Greenough, Crawford, Rogers, Powers, Mead, Stone, Story, and Ives show the development of American sculpture under European influence.

Examples of a more distinctive American expression in sculpture may be seen in the works of John Frazee, Hezekiah Augur, Erastus Dow Palmer, H. K. Brown, Charles Henry Niehaus, Daniel Chester French, Richard E. Brooks, and Augustus Saint Gaudens. Three portrait busts by the last-named sculptor are included in this collection.

While there has been no intent to establish an art museum, the art works of the United States Capitol form a collection which any art museum would be fortunate to possess. Without any purpose to record the development of American art, this collection contains important examples of the work of sculptors and painters to whom the credit for the present standards of art in this country is unquestionably due.

CHARLES E. FAIRMAN.

BIOGRAPHIES OF ARTISTS.

[*Indicates that the biography was prepared from data furnished by the artist or a relative.]

HERBERT ADAMS.*

Born in Concord, Vt., 1858; son of Samuel M. and Nancy A. (Powers) Adams. Educated in public schools of Fitchburg, Mass., Institute of Technology, Worcester, Mass., Massachusetts Normal Art School, and at art schools in Paris, where he was a pupil of Mercié; married, 1889, to Miss Adeline Valentine Pond; is vice president of the National Academy of Design and first vice president of the Federation of Arts; member of Art Commission of New York, the Architectural League of New York, and the Century and Players' clubs. Awards: World's Columbian Exposition 1893, Paris Exposition 1900, and the Louisiana Purchase Exposition 1904. Among his works are: The Fitchburg Fountain, Fitchburg, Mass.; statue of William Ellery Channing, Boston, Mass.; statue of Jerome Wheelock, Grafton, Mass.; Jonathan Edwards memorial, Northampton, Mass.; Welch memorial, Auburn, N. Y.; bronze doors and tympanum, St. Bartholomew's Church, New York: Hoyt memorial, Judson Memorial Church, New York; Pratt memorial, Emanuel Baptist Church, Brooklyn, N. Y.; statues of Joseph Smith and Mathias Baldwin, Philadelphia, Pa.; and bust of Elbridge Gerry in the Senate gallery.

PORTRAIT BUST OF ELBRIDGE GERRY . . . . *Senate gallery.*

BENJAMIN PAUL AKERS.

Born in Westbrook, Cumberland County, Me., 1825; died in Philadelphia, Pa., 1861. Was for some time a resident of Portland, Me., where he studied painting. In Boston, 1849, he was given lessons in plaster casting by Carew. After making several busts of a promising character, he made his first visit to Europe, visiting Florence, Italy, where he remained during the year 1852, and is said to have studied under Powers

at that time. His second visit abroad was made in 1854. This visit, with the exception of a brief return to this country, comprised six years' study abroad, during which time he worked in Rome and Venice; also in England and Switzerland. It is probable that on his return to the United States, about 1859, he executed in Washington the portrait bust of Justice John McLean, now in the robing room of the Supreme Court. Among his works are: Peace, Una and the Lion, Girl Pressing Grapes, Isaiah, Schiller's Diver, Reindeer, The Lost Pearl Diver, St. Elizabeth of Hungary, Milton, Diana and Endymion; portrait busts of Tilton, Longfellow, Samuel Appleton, Edward Everett, Prof. Cleveland, Gerrit Smith, Sam Houston, and Justice John McLean. According to some biographers, he was called Paul on account of his serious religious characteristics. He was also a frequent contributor on art subjects to the leading periodicals.

PORTRAIT BUST OF JUSTICE JOHN McLEAN
Supreme Court, robing room.

LOUIS AMATEIS.*

Born in Turin, Italy, December 13, 1855; died in West Falls Church, Va., March 16, 1913. Educated in the schools of Turin, and a graduate of the Institute of Technology and the Academy of Fine Arts of Turin, where he was awarded a gold medal upon his graduation. His first sculptural work of importance was a bas-relief purchased by a committee of sculptors for the Art Gallery of Turin. In a competition he was awarded the commission for the sculptural decorations for the Palace of Fine Arts of Turin. In 1884 he came to the United States and became a naturalized citizen of this country. After living for some time in New York, removed to Washington, D. C., where he maintained a studio and executed many works of note. He was the founder of the School of Architecture and Fine Arts of the Columbian University, Washington, D. C., and a member of the National Sculpture Society. Among his works are: Baldwin memorial for cemetery in Milford, Conn.; monument to heroes of Texan revolution, Galveston, Tex.; soldiers' monuments for Houston, Corsicana, and Galveston, Tex.; Heurich memorial at Hyattsville, Md.; portrait busts from life of President Arthur, Gen. Hancock, Gen. Logan, Gen. B. F. Butler, Secretary Carlisle, Secretary Bayard, and James G. Blaine.

BRONZE DOORS (completed and waiting installation) . *West entrance.*

SARAH FISHER AMES.*

Born in Lewes, Del., August 13, 1817; died in Washington, D. C., March 8, 1901. Studied art in Boston, Mass., and Rome, Italy. As Miss Clampitt, married to Joseph Ames, a portrait painter and member of the National Academy of Design. During the Civil War she went as a nurse with the sanitary commission to the hospitals of the battle fields, and at one time had charge of the hospital in the Capitol. Was personally acquainted with President Lincoln and many of the antislavery leaders, as well as with the leading literary and artistic people of her time. Among her works are: Busts of President Lincoln, of which a replica was furnished the State capitol of Massachusetts; Anson Burlingame, Ross Winans, and Gen. Grant, the latter winning an award at the Paris Exposition of 1900. There is no complete list of her sculptural works.

BUST OF ABRAHAM LINCOLN . . . . *Senate gallery, East Lobby.*

GIOVANNI ANDREI.

Born in Carrara, Italy, 1770; died in Washington, D. C., October 21, 1824. Came to the United States in February, 1806, bringing his wife with him, under an agreement to do sculptural work at the Capitol. His services were secured through the aid of Philip Mazzei, a friend and correspondent of President Jefferson. Andrei modeled the capitals for the Hall of the House of Representatives, destroyed by the British in August, 1814. In August, 1815, he was commissioned by the Commissioner of Public Buildings to return to Italy to engage sculptors and carvers for the work of rebuilding the Capitol; also to make arrangements for the carving in Italy of the capitals for the Hall of the House of Representatives (now Statuary Hall). His wife accompanied him on the journey. As a result of this trip Andrei secured Carlo Franzoni, a younger brother of Giuseppe Franzoni, and Francisco Iardella for the work at the Capitol. He continued in charge of the sculpture of the Capitol until the time of his death. His wife then returned to Italy, and descendants of Andrei are reported as being residents of Florence, Italy. Charles Bulfinch, architect of the Capitol at the time of the death of Andrei, states in his report of December 8, 1824: "His ability and refined taste are fully evidenced in the ornamental parts of the Capitol, modeled by him, and executed under his inspection." Between 1807 and 1809 Andrei executed sculptural work in Baltimore, Md., for the

chapel of St. Mary's Seminary of St. Sulpice, and his connection with that of Giuseppe Franzoni in the execution of a medallion for the home of Thomas Jefferson at Monticello is shown by a letter from Jefferson to Latrobe, January 25, 1812.

ELIPHALET FRAZER ANDREWS.

Born in Steubenville, Ohio, June 11, 1835. Graduate of Marietta College, Ohio, in 1853; studied under Ludwig Knaus and at Dusseldorf Academy; came to Washington, D. C., in 1877, and established the Corcoran School of Art, and served as director of the same from 1877 to 1902. Among his works are: Portraits of Martha Washington, Jefferson, Buchanan, Jackson, Taylor, Johnson, and Garfield, in the White House. Has also painted portraits for public and private collections in the United States and Europe.

PORTRAIT OF JOHN ADAMS (copy from Gilbert Stuart)
Senate, main corridor.

HEZEKIAH AUGUR.

Born in New Haven, Conn., February, 1791; died January, 1858. Was the son of a carpenter, and at an early age showed marked proficiency in wood carving, and invented a carving machine which found much favor among his craft. His success in carving wood led Prof. Morse to advise him to try carving in marble. As a sculptor he seems to have been self-taught, and some of his works were carved in marble direct. His group, Jephtha and His Daughter, is now in the art school of Yale. In 1833 he was made an honorary member of the alumni of Yale College. His most important commission seems to have been for the portrait bust of Chief Justice Ellsworth in the Supreme Court Room.

PORTRAIT BUST OF OLIVER ELLSWORTH . *Supreme Court room.*

GERARD BARRY.*

Born in County Cork, Ireland, 1864. Began to study art at Paris, France, in 1885, at the Académie Julien, and studied under Le Febre, Boulanger, and Carolus Duran. Exhibited in the Paris Salons of 1885 and 1886 and at the Royal Academy,

London, England, in 1887. Came to the United States in 1888, and after remaining for 18 months returned to study under Carmon. Returning to the United States, he has remained ever since, engaged in portrait painting, with the exception of occasional trips in Europe for vacation purposes.

PORTRAIT OF JOHN WHITE . *House of Representatives, Speaker's lobby.*

ALBERT BIERSTADT.

Born in Dusseldorf, Germany, January 7, 1830; died in New York, February 18, 1902. Brought to America at an early age. Returned to Dusseldorf in 1853 and entered the academy, afterwards studying in Rome and Germany. Elected National Academician, 1860; Chevalier of the Legion of Honor, France, 1867. Medals: Austria, Germany, Bavaria, and Belgium, and various orders. Bierstadt devoted his talent to the painting of landscapes. His canvas Mount Corcoran is owned by the Corcoran Gallery of Art.

ENTRANCE INTO MONTEREY
House of Representatives, Speaker's lobby.

DISCOVERY OF THE HUDSON
House of Representatives, Speaker's lobby.

GUTZON BORGLUM.*

Born in Idaho, March 25, 1867; son of Dr. James de la Mothe Borglum and Ida (Michelson) Borglum. Educated in the public schools of Fremont and Omaha, Nebr., and at St. Mary's College, Kans. Studied art in San Francisco, and went to Paris in 1890, working and studying in Académie Julien and Ecole des Beaux Arts. Exhibited as painter and sculptor in Paris Salon, in Spain in 1892, and in California in 1893–94; returned East and went to London in 1896, remaining there and in Paris until 1901. Has been in New York City since 1902. Exhibited in Paris in 1896 and 1901; held successful " one-man " exhibit in London; received gold medal for sculpture at Louisiana Purchase Exposition. Was sculptor for work on Cathedral of St. John the Divine, New York; Sheridan Equestrian Monument in Washington, D. C.; colossal marble head of Lincoln in the Capitol Building; figure of America on American Republics Building; Mares of Diomedes (bronze), Metropolitan Mu-

seum, New York; The Atlas (marble), New York, etc. Member Royal Society of British Artists, Société National des Beaux Arts, and Architectural League. Clubs: Metropolitan (Washington, D. C.), Players, Camp Fire, Lotos, Fencers, City, and Balsam Lake Club, New York.

HEAD OF ABRAHAM LINCOLN . . . . . *Rotunda.*

RICHARD EDWIN BROOKS.*

Born in Braintree, Mass., October 28, 1865. Art instruction received in the studios of T. H. Bartlett, Boston, Mass., and Jean Paul Aubé and Antonin Injalbert, Paris. Among his works are: Busts of Gov. William E. Russell (bronze) and Col. Gardener Tufts (marble), Boston Statehouse, and O. W. Holmes (1897) and Gen. F. A. Walker, Boston Public Library; statues of John Hayes and Roger Ludlow, Hartford State Capitol; statues and monuments of Col. Thomas Cass, Boston Public Gardens; W. H. Seward, Seattle, Wash., and J. M. Hood, Baltimore, Md.; medallions of 15 mayors of Boston, mayor's office, Boston. Awards: Honorable mention, Paris Salon, 1895; gold medal, third class, Paris Salon, 1899; gold medal, first class, Paris Exposition, 1900; gold medal, first class, Pan American Exposition, Buffalo, N. Y., 1903. Is also represented by statues of Charles Carroll and John Hanson in Statuary Hall.

STATUE OF CHARLES CARROLL OF CARROLLTON (bronze) *Statuary Hall.*

STATUE OF JOHN HANSON (bronze) . . . . . *Statuary Hall.*

RICHARD NORRIS BROOKE.*

Born in Warrenton, Va., October 20, 1847. Entered Pennsylvania Academy of Fine Arts, Philadelphia, October, 1865, where he was art instructor in three colleges until 1871, when he was called to chair of fine arts, Virginia Military Institute; was consul at La Rochelle, France, 1873–1876, subsequently entering the studio of Léon Bonnat at Paris; came to Washington in 1880 with the well-known negro picture A Pastoral Visit, now owned by the Corcoran Gallery of Art; painted to order of the Library Committee in 1880, from the original by W. D. Washington, the full-length portrait of Chief Justice Marshall, now in the Capitol; received a medal and honorable mention at

Atlanta Exposition; is represented by many portraits of public men. President of the Society of Washington Artists and vice principal of the Corcoran School of Art.

PORTRAIT OF CHIEF JUSTICE MARSHALL
House of Representatives, west gallery.
PORTRAIT OF ROBERT M. T. HUNTER
House of Representatives, Speaker's lobby.

HENRY KIRKE BROWN.*

Born in Leyden, Mass., February 24, 1814; died in Newburgh, N. Y., July 10, 1886. Born and brought up on a farm; had an academic education; studied art and portrait painting under Chester Harding; began his artistic career in Cincinnati, Ohio, in 1836, depending on surveying as part of his support; removed to Albany, N. Y., where for several years he devoted most of his time to sculpture; went to Rome in 1842, where he remained five years; returning to the United States, he made his home in New York and Brooklyn until 1857. During this period he modeled the equestrian statues of Gen. Washington in Union Square, New York, and the De Witt Clinton in Greenwood Cemetery. From 1857 to 1861 he was at work on a large pediment for the capital of South Carolina, which, with other work there, was destroyed during the Rebellion. From 1861 to the time of his death he resided in Newburgh, N. Y., where he made the equestrian statues of Gens. Scott and Greene, Washington, D. C., and the statues of Gen. Greene, Gov. Clinton, Gen. Philip Kearny, and Richard Stockton, in the Statuary Hall, United States Capitol.

STATUE OF NATHANAEL GREENE . . . . . *Statuary Hall.*
STATUE OF RICHARD STOCKTON . . . . . *Statuary Hall.*
STATUE OF PHILIP KEARNY (bronze) . . . . *Statuary Hall.*
STATUE OF GEORGE CLINTON (bronze) . . . . *Statuary Hall.*

CONSTANTINO BRUMIDI.*

Born in Rome, Italy, July 26, 1805; died in Washington, D. C., February 19, 1880. Studied in the Academy of Fine Arts and the Accademia di San Lucca, Rome, modeling under Thorwaldsen and Canova, painting under Baron Cammucini. Captain of the National Guard, and during the pontificate of Pius IX was commissioned by him to restore the Loggia of Raphael in the Vatican. As captain of the guards he refused to order his command to fire on the people and was arrested and thrown

into prison, where he was confined for 14 months without any charges being preferred against him. Without trial, the friendship of Pius IX released him from prison. After an audience with the Pope, who counseled him to leave Italy because he had not the power to again protect him against the enmity of Cardinal Antonelli, the minister of state, he decided on America as a place of exile, going to the City of Mexico via New York, where important commissions awaited him. In a statement filed by the artist Brumidi with the Architect of the Capitol the following statement is found: "The French occupation of Rome in the year 1849 for the suppression of republican institutions determined the artist C. Brumidi to emigrate to America, where a great Republic was already established. He landed in New York City in 1852 and soon thereafter declared his intention to become a citizen of the United States, obtaining his naturalization papers in the city of Washington two years later. The rapid progress of the Capitol extension under the superintendency of Capt. Meigs suggested to him the idea that the solid construction of this national building required a superior style of decoration in real fresco, like the palaces of Augustus and Nero, the Baths of Titus and Livia at Rome, and the admired relics of the paintings at Herculaneum and Pompeii. At the first meeting with the said superintendent, who was always in earnest to emulate the example of majestic Roman grandeur, he accepted the service of Brumidi.

"The committee room on Agriculture, in the south wing of the Capitol, was painted in 1855 as the first specimen of real fresco introduced in America." * * *

PRESIDENT'S ROOM . . . . . *Senate.*
CANOPY OF THE DOME . . . . . *Rotunda.*
PORTION OF HISTORICAL FRIEZE . . . . . *Rotunda.*
PAINTING, CORNWALLIS SUES FOR CESSATION OF HOSTILITIES UNDER FLAG OF TRUCE . *Hall of House of Representatives.*
DECORATIONS: *Room of House Committee on Post Offices and Post Roads (formerly room of Committee on Agriculture).*
Room of Senate Committee on Appropriations.
Room of Senate Committee on the District of Columbia.

CHARLES CALVERLY.

Born in Albany, N. Y., November 1, 1833. Educated in Albany, N. Y.; became associate National Academy of Design in 1872 and a full member in 1875; has executed many groups and figures; is especially known by his portrait busts in bronze of Horace Greeley, John Brown, Peter Cooper, and Elias Howe.

BUST OF LAFAYETTE S. FOSTER . . . . *Vice President's room.*

ANTONIO CAPELLANO.

An Italian sculptor, who, according to Wyeth, was a pupil of Canova. As early as 1815 he was in New York, going from that city to Baltimore, Md., at the request of Maximillian Godefroy, the architect of the Battle Monument of that city. Previous to his engagement upon the Battle Monument he secured a commission for the execution of two panels in bas-relief upon the front of St. Paul's Church, of which Robert Cary Long was the architect. These two works, Moses with the Tables of the Law and Christ Breaking Bread, were executed for the sum of $1,000, and completed before his employment upon the Battle Monument. His employment upon the Battle Monument is evidenced by vouchers in the possession of the Maryland Historical Society. In September, 1817, Capellano, writing from Baltimore to James Madison at Montpelier, solicits a commission for a marble bust of James Madison, an arrangement which he was unable to complete. From the report of the Commissioner of Public Buildings for the year 1827, it is found that Capellano was then employed as a sculptor at the Capitol at a salary of $1,500 per annum. By a proposal dated Washington, May 22, 1827, he offered to execute a colossal statue of Washington for the Washington Monument at Baltimore for $12,000. His identified work at the Capitol consists of a bas-relief over the Rogers' bronze doors, east portico of the Rotunda, and the bas-relief Preservation of Capt. John Smith by Pocahontas, over the west entrance of the Rotunda. Rembrandt Peale in his Reminiscences refers to an acquaintance with Capellano while in Baltimore in 1815 and to meeting him in the Boboli Gardens in Florence in 1830. Capellano was at that time a resident of Florence, having saved enough money during his visit to America to purchase a residence there, where he seemed at that time to be living a prosperous life.

BAS-RELIEF OF POCAHONTAS PRESERVING THE LIFE OF CAPT. JOHN SMITH . . . . . *Rotunda, over west entrance.*
BAS-RELIEF OVER ROGERS' BRONZE DOORS . . *East portico.*

FRANCIS BICKNELL CARPENTER.

Born in Homer, N. Y., 1830; died in New York, 1900. At an early age he evidenced a marked ability for drawing. In 1844 he became a pupil of Sandford Thayer, at Syracuse, N. Y., remaining in his studio for six months, this constituting his art

education. In 1851 he removed to New York City, where he continued his painting. His works as a portrait painter include a long list of prominent people, among whom are: Abraham Lincoln, President Fillmore, Horace Greeley, Asa Packer, Lieut. Gov. Woodford, Ezra Cornell, George William Curtis, James Russell Lowell, Lewis Cass, and many others. His most celebrated work is the Emancipation Proclamation, exhibited in many of the large cities of the United States in 1864–65. He was elected as an associate of the National Academy of Design in 1852, and was at that time the youngest member of the society.

THE EMANCIPATION PROCLAMATION
House of Representatives, east staircase.

ENRICO CAUSICI.

A native of Verona, Italy; said to be a pupil of Canova. In 1823 he offered to the Baltimore bar a bronze bust of Mr. Pinckney for $700, stating "that this is the first bronze bust ever executed in the United States." In the same year he contracted with the Government for the execution of an allegorical ornament for a clock for the United States Senate, for which a full-size plaster model was executed during the following year. Mr. Causici received $2,000 for the model, but the work was never executed in marble. His work at the Capitol consists of two bas-reliefs, one over the east entrance of the Rotunda, Landing of the Pilgrims, and Conflict between Daniel Boone and the Indians, over the south entrance to the Rotunda. His plaster cast of Liberty is in a niche above the frieze, south side of Statuary Hall. In 1827 he submitted a proposal for a colossal statue of Washington for the Washington Monument of Baltimore. Other bidders were Antonio Capellano and Nicholas Gevelot. Causici was the lowest bidder and secured the commission. The work was completed and erected in 1829, and is, so far as known, his most notable work in this country. From the papers of the Maryland Historical Society relating to the Washington Monument it appears that Causici, after the completion of his commission in Baltimore, was anxious to return to Italy, referring to work that awaited him in his native country.

BAS-RELIEF, LANDING OF THE PILGRIMS . . . . . *Rotunda.*
BAS-RELIEF, CONFLICT BETWEEN DANIEL BOONE AND THE INDIANS . . . . . *Rotunda.*
PLASTER CAST OF LIBERTY . *Statuary Hall, south wall, above frieze.*

JOHN GADSBY CHAPMAN.

Born in Alexandria, Va., 1808. Studied for some time in Italy, afterwards painted in New York, and was one of the founders of the Century Club; elected a full member of the Academy of Design in 1836; was interested in wood engraving and became a teacher of this branch of art. He was also an etcher of note and produced many etchings from original designs, among them being: Return from the Vintage, A Monk Asking Alms, Italian Goatherds, The Gleaner, A View on the Campagna, and Maswaddox Creek, Eastern Shore, Md. Mr. Chapman furnished the illustrations for Harper's Bible, and was the author of a drawing book said to be the best of its kind in the English language, and which passed through many editions in this country and Great Britain. Among his paintings are: Sunset on the Campagna, Etruscan Girl, Vintage Scene, Last Arrow, and Valley of Mexico. In 1848 he went to Italy a second time and resided in Rome from that time to 1878.

BAPTISM OF POCAHONTAS . . . . . *Rotunda.*

VITTORIO A. CIANI.*

Born in Florence, Italy, February 4, 1858; died in Perth Amboy, N. J., March 5, 1908. As a boy he showed marked ability in his studies in wood carving, and on the advice of his teacher entered the Academy of Fine Arts of Florence. At the age of 12 his family moved to Rome, where he entered the Royal Academy of Art, studying under Prof. Mazzini, winning several prizes, graduating with the privilege of entering the studio of the celebrated Monteverdi. Having attained his majority, he was compelled to enter the Italian Army and serve for the period of three years. After completing his military service he opened a studio in Rome, and later decided to come to the United States. In 1889 he married an American, and soon thereafter opened a studio in New York. Among his works are: Panels and fireplace for The Breakers, the Newport home of the Vanderbilts; group, Apollo, Tragedy and Comedy, proscenium arch, Pabst's Theater, Milwaukee, Wis.; reredos, The Lord's Supper, St. Bartholomew's Church, New York; Langdon memorial, Grace Church, New York; Landing of the Pilgrims, Earle Hall, Columbia College, New York; portrait busts of Austin Corbin and George Clinton. One of his last works was that of an electrolier on Isle of Safety, presented by the Municipal Art Society of New York. In this

work his design was selected in a sealed competition with 48 sculptors. In 1897 King Humbert of Italy awarded him the Cross of the Crown of Italy, in recognition of his artistic merit.

PORTRAIT BUST OF GEORGE CLINTON . . . . *Senate gallery.*

WILLIAM COGSWELL.*

Born in Fabius, N. Y., July 19, 1819; died in Pasadena, Cal., December 24, 1903. Descendant of John Cogswell, of Westburg Leigh, county of Wilts, England, who settled in Ipswich, Mass., in 1633. At an early age he evidenced ability in art directions, and was practically self-taught as a portrait painter. About 1834 he was for a short time in the studio of a portrait painter in Buffalo, N. Y., where his duties were largely those of a helper in grinding colors in oil. After a short time he started in business as a portrait painter on his own account, a work which he continued until within some two weeks of his death. He resided at periods in New York, Philadelphia, Chicago, St. Louis, Cincinnati, Louisville, San Francisco, and Los Angeles. Made his first visit to San Francisco in 1850, remaining about one year; returning by way of Panama to New York, he walked across the Isthmus, accompanied by a native carrying his baggage. From sketches made in California of the gold excitement, and during his trip across the Isthmus, he painted a panorama covering a canvas of 40,000 square feet, which was exhibited throughout the Eastern States. His list of portraits includes the names of many prominent people, among them being portraits of Presidents Lincoln, Grant, and McKinley. His painting of President Grant and family, now in the National Gallery, has been reproduced in a steel engraving, and thousands of copies sold. Other portraits are those of H. T. Blow, Joseph Charles, Jay Cooke, Gen. Sheridan, Mr. and Mrs. Mark Hopkins, Prof. Agassiz, Gov. Leland Stanford, and Mrs. Stanford; also the following governors of California: Burnett, Booth, Downie, Law, Haight, and Latha. In addition to extensive travels in the United States in the execution of commissions, he visited Australia and the Hawaiian Islands, and in Honolulu he painted the portraits of King Kalakaua and Queen Liliuokalani.

PORTRAIT OF GEN. GRANT . *Room of Senate Committee on Rules.*
PORTRAIT OF SALMON P. CHASE . . *Supreme Court, robing room.*

CARL H. CONRADS.*

Born in Breisig on the Rhine, Germany, February 26, 1839. Began life as a carver in wood. Studied modeling at Munich until 1860, when he came to the United States. Worked a short time in New York. Enlisted May 3, 1862, in Company G, Twentieth New York Infantry, for two years, and after serving for a time in that organization was transferred to Battery F, Third United States Artillery, and remained with the battery until the expiration of his term of enlistment. Among his works are: Statues of Alexander Hamilton, for Central Park, N. Y.; Gen. Thayer, for West Point; Gen. Halleck, for a public park in San Francisco, Cal.; Daniel Webster and John Stark, for Statuary Hall; and various works of statuary for cemeteries and public monuments. He has resided in Hartford, Conn., since 1866.

STATUE OF DANIEL WEBSTER (copy from bronze at Concord, N. H., by Thomas Ball) . . . . . *Statuary Hall.*
STATUE OF JOHN STARK . . . . . *Statuary Hall.*

JOHN SINGLETON COPLEY.

Born in Boston, 1737; died in London, England, 1815. By some considered self-taught; by others it is believed his talent was developed by his stepfather, Peter Pelham, a painter and engraver, who died in 1751. The portrait of his half brother, Henry Pelham, was sent to England in 1760 and exhibited at Somerset House, receiving high commendation from West and other good judges. In 1774 he went to London and began a career of uninterrupted success. Was patronized by the royal family and nobility. In 1777 became an A. R. A., and in 1779 an R. A. Lord Chancellor Lyndhurst, Copley's son, collected many of his works.

PORTRAIT OF HENRY LAURENS
Room of the Senate Committee on Post Offices and Post Roads.

FILIPPO COSTAGGINI.*

Born in Rome, Italy, August 13, 1837; died at his summer home, Upper Falls, Baltimore County, Md., April 13, 1907. Studied at Accademia di San Lucca, Rome. Began his artistic

career in Rome, where he won distinction as an historical painter. He came to America in 1870 and engaged in the painting of historical and religious pictures, as well as portraits, among his notable portraits being one of the late Senator Justin S. Morrill, of Vermont. His works can be found in the large cathedrals and churches of the United States, especially in New York, Philadelphia, and Baltimore. He was given the commission to complete the historical frieze in the Rotunda of the Capitol representing American History, commenced by Constantino Brumidi. The work of Costaggini began at the three Indians in the group representing Penn's Treaty, and continued the historical events in chronological order to the period of the Discovery of Gold in California, being two-thirds of the frieze. He died before completing the work.

HISTORICAL FRIEZE IN FRESCO . . . . . *Rotunda.*

THOMAS CRAWFORD.

Born in New York City, March 22, 1814; died in London, England, September 10, 1857. Studied in New York with Robert E. Launitz and John Frazee. Went to Italy in 1834 and studied with Thorwaldsen. Returned to this country in 1849 and was commissioned by the State of Virginia to execute an equestrian statue of Washington for the city of Richmond. This commission and the Government commissions for the pediment of the Capitol, the bronze doors for the Senate and House wings, and the statue of Freedom on the Dome of the Capitol kept the sculptor busily engaged until the summer of 1856, when he again returned to this country for a brief business visit. Notwithstanding these extensive commissions, the work of Crawford at the Capitol is more extensively represented by his compositions than by his actual productions. The figures in the pediment were carved in marble by Italian carvers, the bronze statue of Freedom on the Dome of the Capitol was cast by Clark Mills, and the bronze doors were cast at Chicopee, Mass. The guiding hand of the sculptor did not superintend the completion of any of the works mentioned. The only works executed under the direction of Crawford are the figures of History and Justice, over the bronze doors of the main entrance to the Senate wing. The letters of Crawford, written while these important decorations were in process of development, show him to be a man of marked literary ability and an enthusiastic sculptor. The difficulty of managing the completion of these great decorations through the medium of correspondence, subject to long delays of the period from 1853 to 1857 in the

transmission of mail, and the amount of work accomplished in that brief time prove his distinguished ability as a man of affairs, as well as a renowned sculptor of his period.

STATUE OF FREEDOM (bronze) . . . . . *Dome.*
PEDIMENT . . . . . *Senate wing, east front.*
BRONZE DOORS . . . . . *Senate wing.*
BRONZE DOORS . . . . . *House wing.*

HENRY F. DARBY.

An American portrait painter, born about 1831. From 1853 to 1859 he resided in New York and Brooklyn and was represented chiefly by portraits in the annual exhibitions of the National Academy of Design. By his acquaintances he is represented as being a man of high ideals and of a deeply grounded religious temperament. His grief at the loss of his wife some two years after his marriage led him to abandon his profession as a portrait painter, and in 1859 he went to England and became a rector of the Church of England. In 1878 he visited his former studio partner, Samuel Colman, in New York, since which time nothing has been known of his whereabouts. His last exhibited pictures were the portraits of Clay and Calhoun, now owned by the Government.

PORTRAIT OF HENRY CLAY . . . . . *Senate, main corridor.*
PORTRAIT OF JOHN C. CALHOUN . . . . *Senate, main corridor.*

PIERRE JEAN DAVID D'ANGERS.

Born in Angers, 1789; died, 1856. The son of poor parents; with the greatest difficulty was able to go to Paris, where he won the Prix de Rome, and was thus able to continue his studies in Italy. As a sculptor he was distinguished, and accomplished a large amount of work, being credited with 46 grand statues, 25 smaller ones, more than 50 bas-reliefs, and some 50 medallions. His portrait bust of Washington, of which the bronze in the Rotunda is a replica, was executed under the occasional suggestion of Lafayette, who was deeply interested in the progress of this work, and who criticized it freely while in the studio of the artist. A large collection of his models are in the museum of his native town of Angers.

STATUE OF THOMAS JEFFERSON (bronze) . . . . *Rotunda.*
PORTRAIT BUST OF WASHINGTON (bronze) . . . . *Rotunda.*
PORTRAIT BUST OF LAFAYETTE (marble) . . . . *Rotunda.*

HENRYK DMOCHOWSKI.

A Polish sculptor, born in Poland, 1810; died fighting for Poland's liberty near Wilno, 1863. Was a student at the university in Wilno, Poland. Owing to political conditions he left Poland in 1830 to seek refuge in France. In 1846 he studied sculpture in Paris under the ablest teachers. Leaving Paris, he resided for some time in London, and then came to America and lived in Philadelphia, where he acquired a reputation as a sculptor and assumed the name of H. D. Saunders. From Philadelphia he came to Washington, D. C., in 1857, and exhibited in the Rotunda of the Capitol a bust in plaster of Thomas Jefferson, and also offered to the Joint Committee on the Library his busts of Pulaski and Kosciuszko. Returning to Poland, he executed a statue of Queen Barbara Radziwillowna, wife of King Sigismund of Poland, and a bust of the Polish poet Wladyslaw Syrokomla. As a student in the university in Wilno, Poland, he attained the highest honors.

BUST OF T. KOSCIUSZKO (signed H. D. Saunders) *Senate lobby, gallery floor.*
BUST OF K. K. PULASKI . . . . . *Senate lobby, gallery floor.*

ALEXANDER DOYLE.*

Born in Steubenville, Ohio, January 28, 1857. Went to Italy with his family to reside when 9 years of age. Studied sculpture in the Government academies at Carrara, Florence, and Rome. Returned to the United States in 1878. Among his works are: Bronze equestrian statue of Gen. Albert Sidney Johnston, bronze statue of Gen. Robert E. Lee, and marble statue of Margaret Haugherty (known as "The Bread Giver"), for New Orleans, La.; the New Haven (Conn.) soldiers' monument, granite statue Peace, and heroic alto relief or drum of 13 original States, and National Revolutionary Monument, Yorktown, Va.; bronze statue of Gen. Philip Schuyler, Saratoga, N. Y.; marble statue of Gen. Garfield, Cleveland, Ohio; bronze statue of Gen. James R. Steedman, Toledo, Ohio; marble statue of Senator Benjamin H. Hill, Atlanta, Ga.; bronze statue of Horace Greeley, New York; bronze statue and monument to Henry W. Grady, Atlanta, Ga.; and statues of Benton, Blair, and Kenna, in Statuary Hall, Capitol.

STATUE OF JOHN E. KENNA . . . . . *Statuary Hall.*
STATUE OF FRANCIS P. BLAIR . . . . . *Statuary Hall.*
STATUE OF THOMAS H. BENTON . . . . . *Statuary Hall.*

ULRIC STONEWALL JACKSON DUNBAR.*

Born in London, Ontario, Canada, January 31, 1862. Educated in common schools of Canada and Rockwood Academy; has been professionally engaged as sculptor since 1880; executed figures for the Atlanta, Buffalo, and St. Louis Expositions, where he received medals and diplomas; has executed over 100 portrait busts, principally of prominent men, some of which are to be found in the Capitol, the Corcoran Gallery of Art, State capitol, St. Paul, Minn.; Union League Club, New York, etc.; executed bronze statue of Gov. Alexander R. Shepherd for park fronting Municipal Building, Washington, D. C.; has also executed several monuments; served Canada three years in the volunteer service; is a member of National Arts Association, Society of Washington Artists, and National Society of Fine Arts.

PORTRAIT BUST OF MARTIN VAN BUREN . . . *Senate gallery.*
PORTRAIT BUST OF THOMAS A. HENDRICKS . *Senate gallery.*

SETH EASTMAN.*

Born in Brunswick, Me., January 24, 1808; died in Washington, D. C., August 31, 1875. The eldest child of Robert and Sarah (Lee) Eastman. He was of pure New England stock and was of the sixth generation from Roger, the first of the name in this country, who settled in Salisbury, Mass., soon after landing in Salem in 1638. Seth Eastman graduated at the Military Academy at West Point in 1831, passed through the several grades from second lieutenant to lieutenant colonel of Infantry, and was placed on the retired list December 3, 1863. He was brevetted brigadier general August 9, 1866. Lieut. Eastman was teacher of drawing at the Military Academy 1833–1840. He published a treatise on Topographical Drawing in 1837, and soon after 1850 a History of Indian Tribes. He was stationed with part of his regiment for several years at Fort Snelling, Minn., and there became greatly interested in the history and customs of the Sioux and Chippewa Indians. During that period he made many drawings and paintings of the Indians and their various tribal ceremonials. Under a joint resolution of the Fortieth Congress, first session (1867), the employment of Brig. Gen. Eastman for special service was authorized. This authority was exercised by the employment of Gen. Eastman

in the painting of the pictures in the rooms of the Committee on Military Affairs and the Committee on Indian Affairs, House of Representatives.

SEVENTEEN PAINTINGS OF UNITED STATES FORTS
Room of the House Committee on Military Affairs.
NINE PAINTINGS OF INDIAN LIFE
Room of the House Committee on Indian Affairs.

ESTHER EDMONDS.*

Born in New York City, September 16, 1888. Daughter of A. Edmonds, a painter of rare ability. First commenced her art studies with her father, following this instruction by courses of study at Cooper Union and the Art Students' League of New York, graduating with honor from these schools. After completing her studies she became associated with her father, assisting in his work. In 1910 her father opened a studio in Columbia, S. C., where Miss Edmonds continued to work with him. Since the death of her father she has continued her profession of a portrait painter, and has painted many portraits of prominent men.

PORTRAIT OF J. L. ORR . . *House of Representatives, Speaker's lobby.*

KATE FLOURNOY EDWARDS.*

Born in Marshallville, Ga., July 29, 1877. Daughter of Joseph Asbury and Emma Miller Edwards. Pupil Art Institute of Chicago under Frederick Warren Freer; has painted portraits of many prominent people of the South and of many residing in the vicinity of Chicago.

PORTRAIT OF PHILIP P. BARBOUR
House of Representatives, Speaker's lobby.

HENRY JACKSON ELLICOTT.

Born in Anne Arundel County, Md., June 23, 1847; died in Washington, D. C., February 11, 1901. Studied drawing at the National Academy of Design; also studied under Brumidi, Powell, and Leutze.

PORTRAIT BUST OF GEORGE M. DALLAS . . *Senate gallery.*

CHARLES LORING ELLIOTT.

Born in Scipio, N. Y., 1812; died in Albany, N. Y., 1868. Son of an architect. Pupil of Col. John Trumbull and Quidor; painted portraits in the western part of the State while a young man, and afterwards opened a studio in New York; elected as an associate, National Academy of Design, in 1845 and Academician in 1846; is credited with having painted more than 700 portraits of eminent people. His portrait of W. W. Corcoran is a conspicuous example of his work. Other portraits are those of Fletcher Harper, Fitz-Greene Halleck, J. Fenimore Cooper, Gov. Seymour, and Erastus Corning.

PORTRAIT OF JOSEPH B. VARNUM
House of Representatives, Speaker's lobby.
PORTRAIT OF OLIVER ELLSWORTH (copy from R. Earle)
Supreme Court, robing room.

FRANK EDWIN ELWELL.*

Born in Concord, Mass., June 15, 1858. Educated in the public schools of Concord, Mass., and at Ecole des Beaux Arts, Paris, France, and Royal School of Arts, Ghent, Belgium. Among his works are: Death of Strength, Edam, Holland, the first statue modeled in America to be placed in Europe by an American sculptor; Dickens and Little Nell, Philadelphia, Pa.; equestrian statue of Gen. Winfield S. Hancock, Gettysburg, Pa.; Egypt Awakening (ideal), purchased from Paris Salon, 1896, and owned in Paris, France; New Life, Lowell Cemetery, Lowell, Mass.; Greece and Rome, New York custom house; Dispatch Rider, Orange, N. J.; The Flag, Vicksburg, Miss.; Lincoln, East Orange, N. J.; Admiral Davis, national naval monument. Busts of Vice Presidents Morton and Hobart, Capitol; Elihu Yale, Yale Club, New York City; S. B. Chittenden, Yale Library, Yale University; Col. Van Horn, Kansas City, Mo.; R. M. Walmsley, New Orleans, La.; F. B. Sanborn, Topeka, Kans.; and Miss L. M. Olcott, Concord Library. Awards: Highest medal Chicago Exposition 1893; two gold medals from Philadelphia Art Club; medal Pan-American Exposition 1901; and medal decoration from the King of Belgium. Member Old Colony Club, Massachusetts; honorary member Cincinnati Art Club; honorary member Dickens Fellowship, London-Philadelphia branch; and sometime curator department of ancient and modern statuary, Metropolitan Museum of Art, New York.

PORTRAIT BUST OF GARRETT A. HOBART . . *Senate corridor.*
PORTRAIT BUST OF LEVI P. MORTON . . . . *Senate corridor.*

MOSES EZEKIEL.

Born in Richmond, Va., 1844. Received a military education and afterwards applied himself to the study of anatomy. Studied art at the Royal Academy, Berlin, where his colossal bust of Washington, a copy of which is in the Cincinnati Museum of Fine Arts, gained his admission to the Society of Artists of Berlin; his Apollo and Mercury is also to be found in that city. For many years he has resided in Italy. Among his works are: Religious Liberty, Fairmount Park, Philadelphia; monument to Thomas Jefferson, Louisville, Ky.; Judith, Cincinnati Museum of Fine Arts; Head of Christ, Peabody Institute, Baltimore, and a nude figure entitled Faith in the same institution; portrait bust of Thomas Jefferson, Senate gallery, Capitol; and a Fountain of Neptune, Neituno, Italy.

PORTRAIT BUST OF THOMAS JEFFERSON . . . *Senate gallery.*

GIUSEPPE FAGNANI.*

Born in Naples, Italy, December 24, 1819; died in New York, May 22, 1873. At the age of 13 his talent for painting attracted the attention of the Queen of the two Sicilies, Marie Isabelle, who granted him a pension for five years. He resided successively in Vienna, Paris, Madrid, and London, painting the portraits of the most prominent people in the world of society and politics. In 1849 he came to Washington, D. C., with his friend the English ambassador, Sir Henry Bulwer. In that city he painted the portraits of Henry Clay, Daniel Webster, Gen. Cass, President Taylor (after death), President Fillmore, and others. In 1851 he married Harriet Emma Everett Goodwin, of Charlestown, Mass.; became an American citizen and took up his residence in New York. He is best known to the general public by his Nine Muses, types of American beauty. This painting is now in the Metropolitan Museum, New York.

PORTRAIT OF HENRY CLAY
House of Representatives, Speaker's lobby.

CORNELIA ADELE FASSETT.*

Born in Owasco, N. Y., November 9, 1831; died in Washington, D. C., January 4, 1898. Daughter of Judge Walter Strong. Married Samuel Montague Fassett August 26, 1851, at Jefferson, Ohio; early life devoted to music; removed to Chicago, Ill.,

1854; worked on ivory and received such training as a frontier town afforded. Three years study and travel abroad, under Meissonier, formed the foundation for her successes in later years. Removed to Washington, D. C., in 1875 and became a national figure of that time, her charming manner, beauty, and the popularity of her studio entertainments being considered one of the most enjoyable features of the social side of Washington life. Her large portrait of the Supreme Justices of 1876 was exhibited at the Centennial, and now hangs in the conference room of the United States Supreme Court. Executing so many portraits of men and women prominent in public life made the creation of the painting of The Electoral Commission a reality. The artist established her studio at the Capitol for two summers, during vacation of the Supreme Court, in which chamber the sessions of the commission were held, in order to give a faithful representation of the room, as well as the scene and its attendants, the individual portraits being painted from life at the artist's home studio. Mrs. Fassett was the mother of eight children at the time this work was consummated, seven of whom were living at the time of her death.

THE ELECTORAL COMMISSION . . . . *Senate lobby, gallery floor.*
PORTRAIT OF MORRISON R. WAITE . *Supreme Court, robing room.*
PORTRAIT OF JAMES A. GARFIELD
Room of House Committee on Appropriations.
PORTRAIT GROUP OF JUSTICES OF SUPREME COURT (crayon)
Supreme Court, conference room.

CARLO FRANZONI.*

Born in Florence, Italy, about 1786; died suddenly in Washington, D. C., May 12, 1819. Was 6 feet 4 inches in stature and dressed in the prevailing style of his day, knee breeches, silk stockings, and silver buckles on his shoes. He was a highly educated gentleman, and began his life work as a sculptor after graduating in a school of anatomy. Some of his earliest productions are preserved in the Vatican, Rome, and one piece in the Louvre, Paris. The allegorical clock in Statuary Hall was designed and executed by him just previous to his death, and is recognized as one of the finest examples of statuary not only in the Capitol, but in the United States. A bas-relief in the law library of the Supreme Court, formerly occupied by the Supreme Court as a court room, is another attributed example of the work of this sculptor. An oil portrait of this sculptor, the work of his artist friend, Bonani, is now in the possession of

his grandson, Dr. Charles W. Franzoni, of Washington, D. C. The remains of Carlo Franzoni, and of his brother, Giuseppe Franzoni, are interred in Oak Hill Cemetery, Washington, D. C.

CAR OF HISTORY . . . . . *Statuary Hall, gallery.*
BAS-RELIEF DECORATION . . . . *Supreme Court, law library.*

GIUSEPPE FRANZONI.

Born in Italy, 1779; died in Washington, D. C., April 6, 1815. Came to the United States, bringing his wife, Camilla Franzoni, with him, in February, 1806, having been engaged as a sculptor through the aid of Philip Mazzei, a friend and correspondent of President Jefferson. According to Wyeth, who compiled three pamphlets relating to the Capitol in the sixties, all the works of Giuseppe Franzoni in the Capitol were destroyed by the British in August, 1814. From various sources it is learned that he executed an eagle for the frieze of the Hall of the House of Representatives; a figure of Liberty, and four other figures, the modeling of which was completed in 1808. In 1809, according to a letter from Latrobe to Thomas Munroe, Franzoni was engaged in modeling a figure of Justice for the Supreme Court room (now the law library of the Supreme Court), and it is possible that the bas-relief of Justice now on the west wall of the law library is the work of Giuseppe Franzoni, although sometimes attributed to his younger brother, Carlo Franzoni. From a letter of Thomas Jefferson to Latrobe, written at Monticello, January 25, 1812, it is learned that Franzoni, in connection with Andrei, had executed a medallion for Mr. Jefferson, to which reference is made in highly complimentary terms. Franzoni also executed work for Maximillian Godefroy, of Baltimore, Md., the architect of the chapel of St. Mary's Seminary, Baltimore, and of the Battle Monument, Baltimore, but the character of this employment has not been determined. His widow, Camilla Franzoni, married Francisco Iardella, and died in Washington about 1828. A daughter of Giuseppe Franzoni served as the model for the figure of History in the work known as the Car of History, now located on the gallery front of Statuary Hall, her uncle, Carlo Franzoni, being the sculptor of this work.

JAMES E. FRASER.*

Born in Winona, Minn., November 4, 1876. Studied at Chicago Art Institute, and at Ecole des Beaux Arts, Julien Academy, Corollossi's, Paris. Won first prize for best work in sculp-

ture, offered by American Art Association of Paris, 1898; medal competition, offered by same, 1898; Edison medal competition, 1906. Executed first bust made from life of ex-President Roosevelt (1908), now in Senate corridor, Washington, D. C., and bust of Col. Roosevelt (1910) to be placed in public library, Oshkosh, Wis. Group of medals, exhibited at the International Exposition, Brussels, 1910, bought same year by Belgian Government for the Musée at Gand, Belgium. Represented in Metropolitan Art Museum, New York City. Instructor in sculpture, Art Student's League, New York City. Important works: Monument to John Hay, Cleveland, Ohio; relief portrait of Morris K. Jessup, Museum of Natural History, New York City; fountain, country residence of the late E. H. Harriman, Arden, N. Y.

PORTRAIT BUST OF THEODORE ROOSEVELT . . *Senate corridor.*

JOHN FRAZEE.

Born in Rahway, N. J., July 18, 1790; died in Crompton Mills, R. I., February 24, 1852. Was apprenticed as a lad to a country bricklayer, William Lawrence. His first work with the chisel was in carving his employer's name upon the tablet of a bridge constructed by Lawrence over Rahway River at Bridgetown, in 1808. In 1814 he formed a partnership with a former apprentice and established a stonecutting business at New Brunswick. In 1818 he removed to New York, and with his brother William opened a marble shop in Greenwich Street. From that time until 1825 the work of making tombstones and mantels seems to have been his school of art instruction. His portrait bust of John Wells, old St. Paul's Church, Broadway, New York, is probably the first marble bust made in this country by a native American. This work was executed about 1825. In 1831 Congress appropriated $500 for a bust of John Jay, which was executed by Frazee. The same year he entered into a partnership with Robert E. Launitz. Several busts were executed by Frazee in 1834, seven of which are in the Boston Athenæum.

PORTRAIT BUST OF JOHN JAY . . . . *Supreme Court room.*

DANIEL CHESTER FRENCH.*

Born in Exeter, N. H., April 20, 1850. Son of Henry Flagg and Anne Richardson French. Educated in public schools, with one year at Massachusetts Institute of Technology. Began

study of sculpture in 1867, under Dr. William Rimmer, of Boston; later (1870) studied with J. Q. A. Ward, in New York, and again with Dr. Rimmer. His first important commission, the Minute Man of 1775, was erected in 1875 at Concord, Mass. In 1874–1876 studied with Thomas Ball in his studio in Florence, Italy. Returned to the United States in 1876 and executed four groups for public buildings in St. Louis, Philadelphia, and Boston. Moved to New York in 1887, and has since resided in that city, with a summer home in Stockbridge, Mass. Married in 1888 to Mary French, of Washington, D. C. Among his works are: Statues of John Harvard, at Cambridge, Mass.; Lewis Cass, Statuary Hall, Capitol; Gallaudet and First Deaf-Mute Pupil, Washington, D. C.; George Frisbie Hoar, Worcester, Mass.; Angel of Death and the Sculptor, Boston; and Rufus Choate, Boston; also bronze doors, Public Library, Boston. In collaboration with Edward C. Potter, executed the following: Gen. Grant equestrian statue, Philadelphia; Washington equestrian statue, Paris, France (replica in Chicago); Gen. Joseph Hooker, Boston; and Gen. Charles Devins, Worcester, Mass. Awards: Second-class medal, Paris Salon 1891; medal of honor, Paris Exposition 1900. Member of Legion of Honor (1900), National Academy of Design (serving as president three years), Fine Arts Federation (vice president incumbent), Accademia di San Lucca, Rome, Italy, and National Arts Club, New York; trustee Metropolitan Museum of Art, New York.

STATUE OF LEWIS CASS . . . . . *Statuary Hall.*
PORTRAIT BUST OF JOHN ADAMS . . . . . *Senate gallery.*
PORTRAIT BUST OF HENRY WILSON . . *Vice President's room.*

MAXIMILIAN FRANZ FRIEDERANG.*

Born in Storkach, Baden, Germany, October 8, 1856. Graduate of normal school of Meersburg, 1876. His desire for further study in art, music, and the sciences resulted in a course in the art school of Basel and at the polytechnic school of Zurich. Was for some time a teacher in the schools of Germany. His interest in the art of fresco buono induced him to abandon teaching, and for some time he traveled in Italy, Spain, Greece, Egypt, and Palestine, finally locating in Rome, Italy, for an extended study of the works of Raphael, Michael Angelo, and other masters of the Italian renaissance. His studies of the art of fresco resulted in important discoveries in this ancient art, his chemical and artistic education greatly facilitating this research. Returning to Germany, he accepted a position under

the Government at Baden, but finding that climatic changes were required for his work in fresco, he came to the United States in 1889. Furnished illustrations for many publications, and was successful in the illustrations for the Prince Henry program and the souvenir book of his tour of the United States in 1902. In 1904 opened a studio for the introduction of his favorite work in fresco buono. Among his works are: St. Patrick Converting the King of Tara, St. Theresa Catholic Church, Brooklyn; the Grotto of Our Lady of Lourdes, Brooklyn, a mural painting covering an area of 6,687 square feet; decorations, St. Mary's Church, Norwalk, Conn.; exterior of Buckingham Music Hall, Waterbury, Conn. (the last work of Stanford White); The Day of '49; 18 historical frescoes for the Bivouac, the home of Gen. Harrison Gray Otis, Los Angeles, Cal.; and History of the Face of Christ, 40 frescoes in St. Thomas's Protestant Episcopal Church, Fifth Avenue and Forty-third Street, New York; also several portraits.

MURAL DECORATIONS . . . . . *Supreme Court, robing room.*
MURAL DECORATIONS
Room of Senate Joint Committee on the Library.

ALEXANDER GALT.*

Born in Norfolk, Va., June 26, 1827; died in Richmond, Va., January 19, 1863. Sixth child and third son of Alexander Galt and Mary Silvester Jeffery Galt. Received his art education in Florence, Italy, where later he had his studio. He returned to the United States in 1854. While on a visit home of about a year's duration he received many commissions, among which was one from the State of South Carolina for a bust of Chief Justice Rutledge, now in the Supreme Court room, and one from the State of Virginia for a statue of Jefferson. His ideal bust, The Bacchante, is in the Corcoran Gallery of Art, Washington, D. C. He returned to Virginia in 1860, espoused the cause of the South, and served on the staff of the governor. He also made valuable drawings for the Confederate engineers. The fatal disease of which he died, smallpox, was contracted in the camp of Gen. Stonewall Jackson, where he had gone to make sketches for a bust of that officer. Among his works are the busts of many prominent public men. His bust of Jefferson Davis, made from actual measurements, was the only one made of him while he was President of the Confederacy.

BUST OF CHIEF JUSTICE RUTLEDGE . . *Supreme Court room.*

F. REGIS GIGNOUX.

Born in Lyons, France, 1816; died in France, 1882. Educated at Fribourg and at the Academy of St. Pierre, in Lyons, where he received an annual premium. Subsequently he entered the School of Fine Arts in Paris, and was also a pupil of Delaroche. Removed to United States in 1844; was elected a member of the Academy of Design in 1851; was the first president of the Brooklyn Art Academy; returned to France in 1870 and resided there until his death. Among his best-known works are Virginia in Indian Summer, Niagara in Winter, Bernese Alps by Sunrise, The Four Seasons in America, The Dismal Swamp, and Moonlight on the Saguenay.

TABLE ROCK, NIAGARA . . . . . *Senate lobby, gallery floor.*

FRANCES M. GOODWIN.*

Born in Newcastle, Ind. Commenced her art study at Indianapolis, Ind., and studied later at the Chicago Art Institute, where she became interested in modeling and abandoned her intention of becoming a painter for the study of sculpture. Studied at the Art Students' League, New York, with D. C. French as instructor. Except as stated she is self-taught. Among her works are: Statue representing Indiana, for Columbian Exposition; bronze bust of Capt. Everett, Riverhead Cemetery, New York; marble bust of Schuyler Colfax, Senate gallery, and bust of Robert Dale Owen for the statehouse at Indianapolis.

PORTRAIT BUST OF SCHUYLER COLFAX . . . *Senate gallery.*

CHARLES A. GRAY.*

Born in Keokuk County, Iowa, June 25, 1857. Son of James Dudley Gray, surgeon, Twenty-fifth Iowa Volunteers, Civil War. Began painting portraits for a living at 15 years of age; took instruction in painting from Ronde, of Paris, France; passed the examination for West Point in 1875, but concluded not to accept the appointment; was connected with the editorial and art departments of the Chicago Herald and the Chicago Tribune 1889–1900; has painted portraits of President William

McKinley (from sittings in White House), President James A. Garfield, Eugene Field (the poet), Opie Read (the author), Hon. Frank Vanderlip, Hon. Joseph G. Cannon, and Chief Justice Seevers (of Iowa); also of many people of prominence in Chicago, St. Louis, New York, and Washington.

PORTRAIT OF J. WARREN KEIFER
House of Representatives, Speaker's lobby.

PORTRAIT OF M. C. KERR
House of Representatives, Speaker's lobby.

WILLIAM A. GREAVES.*

Born in Watertown, N. Y., March 12, 1847; died in Warren, Pa., May 9, 1900. Educated in and a graduate of the public schools of Watertown, N. Y., and was made an instructor of drawing when but 14 years of age. His art instruction was received under the well-known artist, Thomas LeClair, and he was also a student at the Cooper Institute, New York City. He resided for several years at Utica, N. Y., removing to Warren, Pa., in 1873, where he continued to reside until his death. Among the most notable of his works are the portraits of Hon. S. J. Randall, Hon. Galusha A. Grow, Hon. Matthew Stanley Quay, Gov. Fenton, of New York, and Gov. James A. Beaver, of Pennsylvania, He also painted many other portraits of men well known in public life.

PORTRAIT OF SAMUEL J. RANDALL
House of Representatives, Speaker's lobby.

PORTRAIT OF GALUSHA A. GROW
House of Representatives, Speaker's lobby.

HORATIO GREENOUGH.

Born in Boston, Mass., September 6, 1805; died in Somerville, Mass., December 18, 1852. Son of a well-to-do merchant. Educated in the public schools, and at Harvard. As a boy he commenced carving figures in chalk before he had an idea of serious study or modeling in clay. Solomon Willard, of Boston, gave him some instruction in modeling in clay; Alpheus Cary, a stonecutter, interested him in the carving of marble;

while a French sculptor, Binon, then residing in Boston, permitted him to visit his studio, where he received daily instruction in modeling. In 1825 he went to Rome, where he met Thorwaldsen, by whom he was kindly received. His health having been impaired by malaria, he was obliged within a year to return to Boston. In Washington he modeled busts of President Adams and of Chief Justice Marshall. Returning to Italy in 1827, he established himself in Florence, on account of its climate and its art advantages. Among his works are: Chanting Cherubs, purchased by J. Fenimore Cooper; Medora, purchased by R. Gilmor, of Baltimore; bust of Napoleon, Boston Museum; bust of Angel Abdiel, Chicago Art Institute; Rescue Group, east portico, Capitol; statue of Washington, formerly on the east plaza, Capitol grounds, now in the National Museum.

RESCUE GROUP . . . . . *East portico.*

RICHARD SALTONSTALL GREENOUGH.

Born in Jamaica Plain, Mass., 1819. A younger brother of Horatio Greenough. His early professional life was spent in Paris. For several years he resided in Newport, R. I. Among his works are: Statues of Franklin, City Hall Square, Boston; Gov. Winthrop, Scollay Square, Boston; Boy and Eagle, in the Boston Athenæum; Carthaginian Girl, Boston Museum of Fine Arts; Psyche (erected as a monument to his wife), in the cemetery in Rome, Italy, and a marble replica of his statue of Gov. Winthrop, in Statuary Hall.

STATUE OF GOV. WINTHROP . . . . . *Statuary Hall.*

ELLEN DAY HALE.*

Born in Worcester, Mass., February 11, 1855. Studied art with Dr. Rimmer, William Morris Hunt, and Mrs. H. M. Knowlton, in Boston, and at the Academie Julien, in Paris. Exhibited at the Centennial Exposition in Philadelphia in 1876, at the Paris Salons of 1883 and 1885, and at the Columbian Exposition in Chicago 1893. Removed from Boston, Mass., to Washington, D. C., in 1904.

PORTRAIT OF JOHN G. CARLISLE
House of Representatives, Speaker's lobby.

WILLIAM FORMBY HALSALL.*

Born in Kirkdale, England, March 20, 1841. Son of John P. and Mary Halsall. At the age of 12 went to sea in the ship *Ocean Rover,* of Portsmouth, N. H., and followed the sea for seven years; was in the United States Navy during part of the Civil War, and afterwards learned the trade of fresco painting; was a student in the Massachusetts Institute of Technology, class 1874; since 1877 he has painted the following marine pictures: First Fight of Ironclads, Monitor and Merrimac; The Mayflower (Memorial Hall, Plymouth, Mass.), Niagara Falls, Sheeted Ghost, The Winter Passage, and When Sleep Falleth on Men. Married Josephine A. Nickerson, of Boston, Mass.

FIRST FIGHT OF IRONCLADS . *Senate Office Building (temporarily).*

CHESTER HARDING.*

Born September 1, 1792; died April 1, 1866. His parents were poor and he went to work at an early age. At 14 he helped his father clear the unbroken wilderness in northern New York and build a log house. In the War of 1812, he enlisted as a drummer boy, afterwards becoming a pedlar, working in a cabinet and chair manufactory, and keeping a tavern. He began his career as an artist by painting signs, and finally, although entirely self-taught, turned his attention to portrait painting, in which branch of art he became both popular and successful. He resided and practiced his art in St. Louis, Philadelphia, and Boston. Going to London in 1824, at the height of his fame, he painted several members of the royal family and nobility of England, the Dukes of Sussex, Hamilton, and Norfolk, and Mr. Coke and his daughter, Lady Anson. In August, 1846, he made a second trip to England, where he painted Rogers, the poet, and Alison, the historian. Among his American portraits are those of Daniel Boone and Gen. Sherman (one of his latest works). His portrait of Washington Allston, belonging to S. Batchelder, was exhibited at the Centennial Exposition of 1876; his portrait of Daniel Webster, painted for Hon. George Ashman, of Springfield, Mass., is now in the possession of the Bar Association of New York; his portrait of John Randolph is in the Corcoran Gallery of Art; and his portrait of Henry Clay is in the courthouse, Washington, D. C.

PORTRAIT OF CHARLES CARROLL OF CARROLLTON
House gallery, east side.

HENRY HARRISON.*

Born in Nottingham, England, September 14, 1844. Came to the United States with his parents in 1850; began work as a decorative painter; studied portrait painting under Daniel Huntington and LeClear; at the age of 18 went to Munich, where he spent six years in study; while in Munich studied under Courader and Piloty; returning to New York he has followed portrait painting exclusively, and has painted many portraits of prominent people, as well as of those in private life.

PORTRAIT OF JONATHAN DAYTON
House of Representatives, Speaker's lobby.

GEORGE PETER ALEXANDER HEALY.

Born in Boston, Mass., July 15, 1808; died in Chicago, Ill., June 24, 1894. Portrait and history painter; studied in Paris from 1836; went to Chicago about 1858, and painted portraits; revisited Europe in 1869, and for a long time resided in Rome; was celebrated for his portraits of distinguished people, among whom are E. B. Washburne, Gen. Grant (1878), Webster, Clay, Calhoun, Guizot, President John Tyler, John Quincy Adams, Jackson, Van Buren, Taylor, Fillmore, Polk, Pierce, Buchanan, and Lincoln. It is claimed that he had a commission from Louis Philippe to paint portraits of Clay, Calhoun, Webster, and Richard Malcolm Johnson.

PORTRAIT OF ROGER B. TANEY . . *Supreme Court, robing room.*

AUGUSTUS GEORGE HEATON.*

Born in Philadelphia, Pa., April 28, 1844. Son of Augustus Heaton and Rosabella Crean, in whose ancestry was Rembrandt Peale. From 1860 he studied at the Pennsylvania Academy of Fine Arts and under P. F. Rothermel. Exhibited his first picture at the Academy of Fine Arts in 1863, and in the fall of that year went to Paris, where he was the first American to enter the École des Beaux Arts, then first opened to Americans, studying in this school for two years in the class of Cabanel. In 1866 he became art professor and lecturer at the School of Design for Women in Philadelphia, and an associate of the Pennsylvania Academy of Fine Arts in 1868. Removed to New York, where he resided for several years, and in 1878 went to Paris for the second time, and studied under

Bonnat. Exhibited in the Paris Salon four times, his most notable exhibit, The Bathing Hour, Trouville. The Recall of Columbus, painted in 1883 from studies made in Spain, was sold to the United States Government and copied by engraving on the 50-cent stamp of the Columbian series. He returned to the United States late in 1884 and resided in Washington, D. C., until 1908, when he removed to New York. Among his works are Washington's First Mission, owned by the Union League Club, Philadelphia; portrait of Bishop Bowman, for Cornell College, Iowa; portrait group of Mr. Tulane and Senator Gibson, for Tulane University, New Orleans; promoters of the New Library of Congress, a group containing 18 prominent statesmen and others, Graduation Day, The Day Spring from on High, Grave of Lafayette, and many portraits and other smaller pictures. He is a member of the Lotus Club, Salmagundi Club, National Arts Club, Actor's Church Alliance, Play Goers, Twilight Club (New York), Cosmos Club (Washington), and several organizations of a historical and patriotic character. Is the author of the epic poem The Heart of David, and Fancies and Thoughts in Verse; also a member of several numismatic clubs and societies, and the author of Mint Marks; considered an authority on that subject.

THE RECALL OF COLUMBUS . . . . . *Senate lobby, gallery floor.*

ALBERT P. HENRY.*

Born in Versailles, Ky., January 8, 1836; died in Paris, Ky., November 6, 1872. When a small boy his parents settled in Princeton, Ky. His first art work was commenced when, but a mere boy, he carved from a block of marble thrown from a steamboat an ambitious group comprising an Indian girl holding a dove while a wolf is creeping up to snatch the bird from her grasp. While crude, the proportions and perspective were well expressed. His business life commenced as a clerk in the Hillman Iron Works, where he occupied his leisure in modeling small portrait busts, and, casting them in iron, used them as weights to keep doors open. At the breaking out of the Civil War young Henry recruited a company for the Fifteenth Kentucky Cavalry and was commissioned as its captain. After the fall of Forts Fisher and Donelson he was promoted to the rank of lieutenant colonel and given the command of a regiment to guard these forts. In a skirmish near Fort Henry his horse was shot from under him, and he was captured by the enemy and taken to Libby Prison, where he was confined for nine months. While in prison he devoted much of his

time to carving upon the bones of oxen used in soup making. He managed to smuggle from the prison, in a wooden box with a false bottom, some of these carvings, among them a cup made from the bone of an ox, upon which he had carved The Prisoner's Dream, showing the interior of the cell, an armed sentry at the door, while the prisoner is sleeping on the floor, using his boots for a pillow. Following the close of the war he was appointed consul at Anconia, Italy. Prior to his leaving the United States he had executed his bust of Henry Clay, now in the Capitol, and a bust of Abraham Lincoln from life, now in the customhouse, Louisville, Ky. While in Italy, he spent considerable time in Florence, where he studied art under Powers and Joel T. Hart. His most ambitious production is an ideal bust of Genevieve, placed in the historic Galt House in the reception room of U. S. Grant on the occasion of his official visit to Louisville. He also made a bust of Senator Guthrie, of Kentucky, and a bust of Senator Garrett Davis. He was a man of many friends and a personal friend of Hart the sculptor, who wrote to the artist's mother at the time of his death, saying: "I sympathize with you and yours for the loss in his prime of a son, so ardent in his love for his parents, his friends, and his profession; industrious, cordial, and kind to all."

PORTRAIT BUST OF HENRY CLAY

Room of Senate Committee on the Library.

MARIA HERNDL.*

Born in Munich, Bavaria, June 22, 1860; died in Milwaukee, Wis., May 13, 1912. Educated in her native city, completing her education in a school for the higher education of young women, of which her mother was the principal. Studied art in the art schools of Munich, and was also a pupil of Louis Herterich. After taking a thorough course of art instruction, she decided to follow painting upon glass as her art work, and became a special pupil of F. Zettler, an unusual opportunity, as the other pupils of Zettler were men. Her first independent work was a window illustrating The Welcome of Brunhilde to Wurms, a notable work exhibited in Munich and purchased for the castle of a prominent Bavarian. In 1903 she came to the United States and found employment with firms furnishing decorative windows for public and private buildings. After becoming acquainted with American methods, and familiarizing herself with the glass of American manufacture, she secured commissions for windows of the St. Francis Seminary,

near Milwaukee, Wis., the Hans Andersen window for the public library of Milwaukee, the St. Joseph's Hospital, of Milwaukee, and an oriental window for the music room of the residence of E. Lauterbach, of New York. Her work was exhibited at the expositions of Chicago and St. Louis, receiving medals at both. For the United States Government she furnished the two circular skylights of the Senate wing of the Capitol and the Washington window.

CIRCULAR SKYLIGHTS . . . . . *Senate wing.*
WASHINGTON WINDOW . . . . . (*Space unassigned.*)

THOMAS HICKS.

Born in Newtown, Bucks County, Pa., October 18, 1823; died November 8, 1890. Began painting at the age of 15. Studied in the Pennsylvania Academy of Fine Arts, Philadelphia, Pa., and the Academy of Design, New York. His first important picture, the Death of Abel, was exhibited in 1841. In 1845 he sailed for Europe, and painted in London, Florence, Rome, and Paris. In Paris he was a pupil of Couture. In 1849 he returned to New York and entered upon a successful career as a portrait painter. Among his works are: Portraits of Dr. Kane, Henry Ward Beecher, William C. Bryant, T. Addison Richards, Bayard Taylor, Oliver Wendell Holmes, Henry W. Longfellow, Harriet Beecher Stowe, and William M. Evarts.

PORTRAIT OF DANIEL WESLEY MIDDLETON
Supreme Court, clerk's office.

ROBERT HINCKLEY.*

Born in Boston, Mass., April 3, 1853. Studied art in Paris from 1868 until 1884. Founded in 1872 the school of Carolus Duran, where Sargent, Low, Beckwith, Fowler, and other Americans received their art education. Has had a studio in Washington, D. C., since 1884, where he has painted 350 portraits of eminent Americans. He painted the First Operation with Ether, for the Boston Medical Museum, and Alexander's Feast, at the Arlington Hotel, Washington, D. C. He was instructor of the portrait class, Corcoran Art School, for six years. Is also author of The Utopian Romance Geyserland.

PORTRAIT OF CHARLES F. CRISP
House of Representatives, Speaker's lobby.
PORTRAIT OF JOHN RUTLEDGE . . *Supreme Court, robing room.*

VINNIE REAM HOXIE.*

Born in Madison, Wis., September 25, 1847. Studied art in Paris, under Bonnat. Her first important commission was for a full-length statue of Abraham Lincoln, now in the Rotunda of the Capitol. This statue was unveiled in the Rotunda at night, January 25, 1871, and speeches were made on that occasion by Senator Cullom, Senator Carpenter, Justice David Davis, and other men of distinction. Her bronze statue of Admiral Farragut, in Farragut Square, Washington, D. C., was also a commission from the Government. During the execution of this latter commission Miss Ream became the wife of Lieut. Richard Leveridge Hoxie, United States Engineers. Among other works by Mrs. Hoxie are: The ideal statues Miriam and The Young West, and portrait busts of Senator Sherman, Ezra Cornell, Gen. Custer, Abraham Lincoln, and E. B. Hay. She is at present engaged on a statue of Gov. Kirkwood, to be executed in bronze and presented by the State of Iowa to the Government for Statuary Hall. Mrs. Hoxie had the opportunity to make sketches of President Lincoln from life, and was freely admitted to the White House for this purpose.

STATUE OF ABRAHAM LINCOLN (marble) . . . . . *Rotunda.*

WILLIAM JAMES HUBARD.*

Born in Warwick, England, 1810; died in Richmond, Va., February 17, 1862. His love for art led him when but a lad to ally himself with a man who gave him the opportunity of travel and study. At 14 years of age he visited Edinburgh and Glasgow, cutting silhouettes and painting landscapes. An appreciation of his talent at this early age was shown by the presentation of a silver palette, inscribed, "Wm. James Hubard; by the admirers of his genius in Glasgow, Scotland." Under his compact with the man referred to he traveled in Germany, France, and Italy, coming to the United States when 19 years of age. Here he was abandoned by his traveling companion, after the proceeds of the young artist's work had netted him some $10,000. The disappointment of this desertion left young Hubard almost penniless in a strange land. He was soon, however, able to provide for himself by his talent in cutting silhouettes and painting. By the advice of Sully and others he was induced to return to Europe for further study in painting and sculpture. He again came to the United States and opened a studio in Philadelphia, where several of his

paintings are now preserved. Taking up his residence in Virginia, he met and afterwards married Maria Mason Tabb. Soon after his marriage he made a second visit to Europe, studying in the life schools of Paris, Florence, and Rome. He was a personal friend of Powers and Greenough, and his studio was near the studios of these well-known sculptors. Mrs. Hubard posed as the model for the foot of Powers's famous statue, the Greek Slave. On his return from his second trip to Europe he opened a studio near Richmond, Va. One of his ambitions was to reproduce in bronze the statue of Washington from the marble by Houdon, in the State capitol at Richmond, Va. Under an act of the Legislature of Virginia Hubard was commissioned to copy this statue. A large foundry was erected near Richmond, and six copies in bronze were cast. The plaster model of the statue, by Hubard, is in the Rotunda of the Capitol. Many portraits and paintings by Hubard are owned in Virginia, among these being the portraits of Daniel Webster, Ole Bull, and John Marshall, the latter owned by members of the Marshall family. The death of Hubard occurred from an explosion while making powder for the Confederate Government.

COPY OF HOUDON'S WASHINGTON (plaster cast) . . . *Rotunda.*

DANIEL HUNTINGTON.

Born in New York, 1816; died in New York, 1906. Educated at Hamilton College. Pupil of Prof. S. F. B. Morse and of G. P. Ferrero in Rome. Exhibited first in 1836 at the National Academy of Design, New York; elected associate in 1838 and academician in 1840; president 1862–1869 and 1877–1891. Painter of portraits and genre subjects. His Mercy's Dream is owned by the Corcoran Gallery of Art, and his portrait of President Lincoln is the property of the Union League Club, New York. Many of his portraits of eminent men are in public buildings in New York.

PORTRAIT OF ROBERT C. WINTHROP . . . . *Speaker's lobby.*

FRANCISCO IARDELLA.

Born in Carrara, Italy, 1793; died in Washington, D. C., January 23, 1831. Engaged by Giovanni Andrei, in 1816, to come to this country to work upon the sculptural decorations of the Capitol. Arrived in Washington in November, 1816. His

first work at the Capitol was the modeling of the capitals known as the Tobacco Capitals, in the small rotunda near the Supreme Court. In a letter from Latrobe to Thomas Jefferson, written at Washington, November 5, 1816, this first work of Iardella is commended. After the death of Andrei, in 1824, Iardella succeeded to his position as the sculptor in charge of the work at the Capitol, and continued in this position until 1827, and was occasionally employed about the Capitol until his death. Iardella was unmarried when he came to the United States. He afterwards married Camilla Franzoni, widow of Giuseppe Franzoni.

TOBACCO CAPITALS . . . . . *Small rotunda near Supreme Court.*

CHAUNCEY B. IVES.

Born in Connecticut, 1812; died in Rome, Italy. Son of a farmer. At the age of 16 he was apprenticed to E. R. Northrop, a wood carver. He later became a pupil of Hezekiah Augur, and in 1855 opened a studio in New York. The larger part of his life was spent abroad, having practiced his profession for 6 years in Florence and 26 years in Rome. Among his works are: Statues of Rebecca, Sans Souci, Cupid with his Net, Shepherd Boy, Pandora, Bacchante, Nursing the Infant Bacchus, busts of Gen. Scott and William H. Seward, sent to the Centennial at Philadelphia, marble statue of Trumbull, in front of the statehouse at Hartford, Conn.

STATUE OF ROGER SHERMAN . . . . . *Statuary Hall.*
STATUE OF JONATHAN TRUMBULL . . . . . *Statuary Hall.*

T. D. JONES.

Concerning this sculptor but little is known, except from letters written by him in October and November, 1857, to Hon. Lewis Cass and Capt. Meigs. From these letters, three in number, it is learned that he was then anxious to secure a commission to execute the pediment for the House wing of the Capitol, and that it was his ambition to rival the sculptural work of the Parthenon at Athens, or the bronze gates of Ghiberti in Florence. A faded photograph inadequately gives the outlines of a proposed monument to Henry Clay, which, as he states, was not adopted on account of the expense of its execution in bronze. The letters also refer to a bust of the Hon. Lewis Cass executed nine years previous. He also refers

to a bust of Hon. John C. Breckinridge, on which he was then engaged, and to the fact that he was a western sculptor. In November, 1857, he resided in Cincinnati, Ohio.

PORTRAIT BUST OF SALMON P. CHASE . . *Supreme Court room.*

JACQUES JOUVENAL.*

Born in Pinache, Germany, March 8, 1829; died in Washington, D. C., March 8, 1905. Son of Francis Jouvenal and Mary Gerard, old Huguenot stock, who were obliged to flee from the south of France on account of religious principles. At the age of 16 he commenced his art study under the instruction of Klanmer of Stuttgart, Germany. Came to the United States in 1853, remaining in New York until July, 1855, when he removed to Washington and commenced work on the capitals of the columns of the Capitol, where he was employed for five years, his services terminating with the commencement of the War of the Rebellion. His first work as a sculptor was the portrait bust of Van Steuben, at the German Orphan Asylum. His statue of Benjamin Franklin is at the intersection of Tenth Street and Pennsylvania Avenue, Washington, D. C., and his portrait bust of Aaron Burr is in the Senate gallery of the Capitol.

PORTRAIT BUST OF AARON BURR . . . . . *Senate gallery.*

JOSEPH LASALLE.

A bronze founder and artist in bronze who was employed in the bronze shops at the Capitol in the capacity of a foreman during the years 1857–1860. In the files of the Superintendent of the Capitol are several letters written during the above period containing information relating to the work of the bronze shops during that time. From other papers in the same office it is learned that this artist was a brother of Charles Lasalle, the proprietor of Des Etats Unis, "whose political support has been valuable in the last election." In an appeal for reinstatement to his former position from which he had been suspended pending the investigation of charges, the artist gives a list of the works in bronze executed by him. In addition to the list given below, it appears that much of the decorative bronze work of the Capitol was executed under his supervision.

BUST OF BE-SHECK-KEE (bronze) (copy from marble of Francis Vincenti) . . . . . *House of Representatives, foot of west staircase.*

BRONZE FOUNTAIN (from plaster cast by William H. Rinehart) *Office of Superintendent.*

JOSEPH LAUBER.*

Born in Meschede, Westphalia, Germany, August 31, 1855. Brought to this country when 9 years of age. While apprenticed to a jeweler studied art in Cooper Institute at the night sessions, afterwards studying at the Art Students League, New York. Studied sculpture with Karl Mueller and painting with Walter Shirlaw and W. M. Chase. After working for a year with John LaFarge on the decorations of the Cornelius Vanderbilt residence he went abroad for study, and upon his return executed several etchings, besides displaying paintings in several exhibitions. His greatest interest was in the direction of mural painting, including the modern development of stained glass. Executed mural paintings and windows in appellate court, New York; Trinity Lutheran Church, Lancaster, Pa.; Scranton Railroad Station; and Hudson County courthouse; also in many private dwellings. In 1906 painted a figure of the Christ, which became widely known. Director National Society Mural Painters; vice president Architectural League, New York, 1906–1908; president Artists' Aid Society, New York.

PORTRAIT OF WILLIAM PENNINGTON
House of Representatives, Speaker's lobby.

EMANUEL LEUTZE.*

Born in Gmünd, Wurttemberg, Germany, May 24, 1816; died in Washington, D. C., July 18, 1868. Came to the United States during infancy; educated in Virginia and Philadelphia; studied art in the latter place, and later in Dusseldorf, Prussia, and Rome; painted Washington Crossing the Delaware and many other canvases connected with American history.

WESTWARD THE STAR OF EMPIRE TAKES ITS WAY
House of Representatives, west staircase.

HAROLD L. MACDONALD.

Born in Manitowoc, Wis., May 13, 1861. Pupil of Boulanger and Lefebvre, in Paris; for many years a resident of Washington, D. C., where he has maintained a high standard as a painter of portraits.

PORTRAIT OF WILLIAM GRIFFITH . *Supreme Court, clerk's office.*

GEORGE B. MATTHEWS.*

Born in Tappahannock, Essex County, Va., June, 1857; son of James M. Matthews, a gifted jurist and author. Studied his profession in Paris, 1880–1883, under Carolus Duran, the celebrated French portrait painter. Among his works are: The Crucifixion, Cathedral Church, Mount Clemens, Mich.; Patrick Henry, United States Capitol; Jefferson Davis, Beauvoir, Miss.; Stonewall Jackson, State capitol, Virginia; Lee and His Generals, Memphis, Tenn.; Last of the Wooden Navy, State capitol, Virginia; and many portraits of distinguished men in the various Government departments.

PORTRAIT OF PATRICK HENRY . *Senate, main corridor, west side.*
PORTRAIT OF JOHN PAUL JONES
Room of Senate Committee on Naval Affairs.

LARKIN GOLDSMITH MEAD.*

Born in Chesterfield, N. H., January 3, 1835; died in Florence, Italy, October 15, 1910. His early life was spent in Brattleboro, Vt., where his father was a prominent lawyer. It is related that the artistic talent of young Mead first found expression in forming statues of snow, and that a colossal snow figure of an angel was considered such a notable production that it was mentioned in the papers, thereby attracting the attention of Mr. Longworth, of Cincinnati, Ohio, who, through the medium of the Brattleboro postmaster, was able to learn something of the young snow sculptor and encourage him to the development of his artistic talent, with the result that he became a student in the studio of Henry Kirke Brown, where he remained during the years of 1853–1855. At the breaking out of the Civil War Mr. Mead represented an illustrated paper at the front as sketch artist. In 1862 he went to Italy, where he was encouraged by Hiram Powers. He returned to the United States in 1865, bringing with him a sketch for a memorial monument to Abraham Lincoln which found favor and acceptance with his countrymen, and he was awarded the commission at a price of $200,000, the largest at that time ever given to an American sculptor. The work was not fully completed, in Springfield, Ill., until 1883. Other works by this sculptor are: Statue of Ethan Allen, State capitol, Montpelier, Vt.; a similar statue in Statuary Hall, United States Capitol; The Father of Waters, a heroic marble half-reclining statue; The Battle Story, The Thought of Freedom, and Echo, the latter in the Corcoran

Gallery of Art. During the summer of 1878, Mr. Mead resided for some months in the city of Washington, D. C., when he submitted to the Washington Monument Commission suggestions relating to the completion of the Washington Monument.

STATUE OF ETHAN ALLEN . . . . . *Statuary Hall.*

HELEN FARNSWORTH MEARS.*

Born in Oshkosh, Wis., 1878. Student at the Art Institute of Chicago under Lorado Taft. While there received commission for a 9-foot marble statue, The Genius of Wisconsin, from the women of her native State. This statue was exhibited at the Chicago World's Fair and received an independent prize of $500 from the Milwaukee Women's Club. It was subsequently placed in the rotunda of the capitol at Madison, Wis. In 1894 went to New York, where she studied at the Art Students' League under Augustus Saint Gaudens for two years, entering Mr. Saint Gaudens's studio as assistant after the first year. Continued studies in Paris under Alexandre Charpentier, Collin, and Merson, at Académie Viti, and at Julien's under Puech. While in Paris worked as assistant in Mr. Saint Gaudens's private studio. In 1898 won in competition commission to execute marble statue of Frances E. Willard, presented by the State of Illinois to the National Capitol, Washington, D. C. Her large wall fountain, The Fountain of Life, was given a place of honor and received a silver medal at the St. Louis Exposition of 1904. Other important works are: Marble portrait bust of President George Albee, of Oshkosh Normal School; bronze bas-reliefs of Edward MacDowell, composer (a replica of which is installed at the Metropolitan Museum, New York City, and one at the rooms of the MacDowell Club, Metropolitan Opera House); Louise Collier Willcox, Augustus Saint Gaudens, Margaret Adams, Richard Porter Hackett, and Elizabeth Mears; group, The New Year Borne in Triumph by the Months, designed and executed for Mrs. F. F. Thompson, New York City; bronze bust of Gen. George Rogers Clark, for the Milwaukee Public Library; bronze bust of William T. G. Morton, M. D., for the Smithsonian Institution, Washington, D. C.; bronze crouching figure, Echo, for Mrs. William Scofield, Cambridge, Mass.

Member of the National Sculpture Society, the MacDowell Club, New York City, and the Circle of the Friends of the Medallion.

STATUE OF FRANCES E. WILLARD . . . . . *Statuary Hall.*

STANLEY GRANT MIDDLETON.*

Born in Brooklyn, N. Y., 1852. Son of John N. B. Middleton, a merchant, in whose office he commenced his work, and continued in the office for some three years. During this period his sketches of several sea captains induced his father to encourage him in following art as a profession. Commencing his study under Alfred C. Howland, he afterwards spent nine years in Paris, where he was under the instruction of the Julien Academy, Jacquesson de la Chevreuse, Harpignie, Benjamin Constant, and Dagnan Bouverat. Exhibited portraits and landscapes at the Paris Salon, the Centennial Exposition, Philadelphia, 1876, and received honorable mention for his exhibits in the Pan American and the Charleston Cotton States Expositions. Is a member of the Lotus Club, the Salmagundi Club, and the Artists' Fund Society, New York.

PORTRAIT OF LINN BOYD . *House of Representatives, Speaker's lobby.*

MARTIN MILLMORE.

Born in Sligo, Ireland, 1844; died in Boston, Mass., July 21, 1883. As a boy while in the public schools he occupied his leisure time in the study of wood carving under the instruction of his elder brother, Joseph. This was followed by experiments in modeling. From 1860 to 1864 he was a pupil in the studio of Thomas Ball. In 1864 he was given a commission to execute in granite three large decorative figures, Ceres, Flora, and Pomona, for the Boston Horticultural Hall. Among his works are: Soldiers' and Sailors' Monument, Boston Common; Soldiers' Monument, Keene, N. H.; and monuments at Charlestown and Fitchburg, Mass.; statue of Gen. Sylvanus Thayer, West Point, N. Y.; portrait busts of Pope Pius IX, Wendell Phillips, and Emerson, executed while residing in Rome; portrait busts of Charles Sumner, United States Capitol, and George Ticknor, Boston Public Library; and busts of Cardinal McClosky, Gen. Grant, Lincoln, and Webster. His grave in Forest Hills Cemetery, Boston, is marked by one of the most celebrated works of Daniel Chester French, Death and the Young Sculptor.

PORTRAIT BUST OF CHARLES SUMNER . *Senate gallery, east lobby.*

CLARK MILLS.*

Born in the State of New York, 1816; died in Washington, D. C., January 12, 1883. As a boy he had limited opportunities, and ran away from an aunt (with whom he lived) and found

employment on his own account, driving oxen in hauling logs to a charcoal pit. He afterwards worked as an apprentice at building mills. Moving to Charleston, S. C., he took up the work of a plasterer, and in the stucco work developed a desire to be a sculptor, commencing this work without instruction. His first work was a marble bust of John C. Calhoun, for which he was awarded a gold medal by the city council of Charleston, S. C. His success in this work brought him the support of many public men. His equestrian statue of Gen. Jackson, in Lafayette Park, Washington, D. C., unveiled February 8, 1853, was followed by an equestrian statue of Washington. A replica of the equestrian statue of Jackson was erected in New Orleans. The bronze statue of Freedom surmounting the Dome of the Capitol was cast at Mills's foundry on the Bladensburg road, some 3 miles from the Capitol. The plaster model is by Thomas Crawford, and is now in the National Museum. The statue was raised to its present position at 12 m., December 2, 1863.

THEODORE AUGUSTUS MILLS.*

Born in Charleston, S. C., April 24, 1839. Eldest son of Clark and Eliza S. Mills. During his boyhood he pursued modeling as an amusement without regular instruction until 1860, when he entered the Royal Art Academy of Munich as a pupil, receiving a prize for his composition, Penelope Presenting the Bow of Ulysses to the Suitors, and said to be the only instance where a prize was conferred by this academy upon an American. Returned to the United States after an absence of five years and commenced work in the studio of his father, Clark Mills, then engaged in making a model for a proposed memorial in Washington to President Lincoln. Was afterwards employed by the National Museum, Washington, and later at the Carnegie Institute, Pittsburgh.

PORTRAIT BUST OF JOHN C. CALHOUN . . . . *Senate gallery.*

THOMAS MORAN.*

Born in Bolton, Lancashire, England, January 12, 1837, of Irish-English extraction. He was brought to this country at the age of 7, and after a fair education in the public schools of Philadelphia was apprenticed to a wood engraver, as the youth

had shown an unmistakable aptitude for drawing. After two years at engraving he left it to begin the practice of art without a master, and had the skill to succeed. He picked up instruction from the painters of his acquaintance in Philadelphia, especially from James Hamilton, who well suited the boy's imaginative temperament. In 1856 he exhibited his first picture in oils. In 1861 he went to London and studied and copied the works of the great artist, Turner. In 1867 he traveled in France, Germany, and Italy, studying the old masters. He accompanied the expedition under Prof. Hayden to the Yellowstone country in 1871, and on his return painted the Grand Canyon of the Yellowstone, which was purchased by the Government, and is now in the Capitol. In 1873 he accompanied Maj. J. W. Powell to the chasm of the Colorado, in Arizona. The picture bearing this title was also purchased by the Government. An extensive traveler in the western part of this country, he was deeply impressed with its wild and majestic scenery, and although he has traveled extensively in Europe, the most of his paintings are of American subjects, believing that the true artist can produce the best works from the subjects of his own country.

GRAND CANYON OF THE YELLOWSTONE
Senate lobby, gallery floor.

CHASM OF THE COLORADO . . . . . *Senate lobby, gallery floor.*

IMOGENE ROBINSON MORRELL.

Born in Attleboro, Mass.; died in Washington, D. C., November 21, 1908. Studied art under Camphausen, and in Paris under Couture. Resided in Paris for several years and enjoyed the friendship of Meissonier, Bouguereau, and other prominent artists of France. On her second visit to Paris was accompanied by Elizabeth Jane Gardner, who became a pupil and later the wife of W. A. Bouguereau. Mrs. Morrell's work was recognized by medals at the Mechanics' Institute in Boston and at the Centennial Exposition in Philadelphia. Among her important pictures are: First Battle between the Puritans and the Indians, Washington and His Staff Welcoming a Provision Train, and David before Saul. For over 20 years she resided in Washington, D. C. Many of her pictures were destroyed in the disastrous fire of Knox's storage rooms, and in her advanced years she knew the discomforts of extreme poverty.

PORTRAIT OF GEN. JOHN A. DIX . . . *Senate lobby, gallery floor.*

WILLIAM D. MURPHY.*

Born in Madison County, Ala., March 11, 1834. Son of a farmer, passing his early life on a plantation. Educated at Cumberland University, Lebanon, Tenn. Followed teaching for eight years, and later for several years was a photographer. In 1863 received his first art education from William Cooper, a portrait painter, of Nashville, Tenn. Continued his work as a photographer in several of the smaller cities of the South until 1876, when he removed to Philadelphia, where he remained until 1883, thence removing to New York, following principally his work as a photographer during these years. Married Harriet Anderson, a pupil of Lorenz and William Morgan, October 31, 1887. Since that time Mr. and Mrs. Murphy have been continuously engaged in portrait painting, their work being conducted jointly. The list of works from their studio contains the portraits of many eminent public men, including President Lincoln, President McKinley (now in the White House), President Roosevelt, Admiral Dewey, Admiral Schley, and other well-known public men.

PORTRAIT OF JOHN W. DAVIS
House of Representatives, Speaker's lobby.

JOHN NEAGLE.

Born in Boston, November 4, 1796, during a visit of his parents, who were Philadelphians; died in Philadelphia, September 17, 1865. Received instructions from Bass Otis and Gilbert Stuart. Married a stepdaughter and niece of Thomas Sully, and devoted his time to portrait painting. Director of Pennsylvania Academy of Fine Arts, 1830–31.

PORTRAIT OF DANIEL WEBSTER . . . *Senate, main corridor.*
PORTRAIT OF HENRY CLAY . . *House wing, head of east staircase.*

ELISABET NEY.

Born in Westphalia, Germany, 1835; died in Austin, Tex., June 29, 1907. Her father was a nephew of Napoleon's marshal, her mother a descendant of Polish political exiles. At 17, in spite of bitter opposition, being the first woman to apply for admission, she entered the Munich Academy of Art. At 19, upon the recommendation of the sculptor Rauch, she was admitted after opposition to a scholarship in the Berlin Academy

of Art. Her unique personality and genius brought her recognition in the literary, scientific, and art circles of Berlin, and upon the death of her champion, Rauch, when she was 20 years of age, she became the portrait sculptor of a notable list of eminent people, among them Von Humboldt, Von Liebig, Jacob Grimm, Schopenhauer, Garibaldi, King George V of Hanover, King Leopold II of Bavaria, Joachim, and Bismarck. Her life-size statue of King Leopold is in the gardens of the castle of Lindenhoff. She married Dr. Edmund Montgomery, a Scotch scientist, but retained her maiden name. Shortly after the Civil War, in company with a band of German enthusiasts, she came to the United States with the expectation of founding a colony based upon Utopian principles in the State of Georgia. Upon the failure of this enterprise she, with her husband, settled upon a plantation near Hempstead, Tex. In 1890 she established a studio in Austin, Tex., and began her series of sculpture of distinguished Texans. Her memorial to Albert Sidney Johnston, at the instigation of the Daughters of he Confederacy, was placed by the State over his grave in the State cemetery of Austin, Tex. Among her works are busts of Senator Reagan and Govs. Lubbock, Roberts, and Sayers. Through the efforts of the Daughters of the Republic of Texas, the State made the necessary appropriations for placing the statues of Houston and Austin in Statuary Hall, United States Capitol, and replicas in the statehouse at Austin, Tex. After the death of the sculptor, her studio and grounds were purchased by her friend, Mrs. Joseph B. Dibrell, through whose efforts appropriations had been secured for the artist's public works in the United States. In this studio has been collected a large number of the models of Miss Ney, among them her model for the statue of Leopold II. The studio will be used as a museum to the memory of this eminent sculptor.

STATUE OF STEPHEN F. AUSTIN . . . . . *Statuary Hall.*
STATUE OF SAMUEL HOUSTON . . . . . *Statuary Hall.*

BLANCHE NEVIN.*

Born in Mercersburg, Pa., September 25, 1841. Daughter of John Williamson Nevin and Martha (Jenkins) Nevin. Both parents were Pennsylvanians. Art education principally received in Italy at the Royal Art Academy of Venice, under Ferrari; also studied in Carrara. Has practiced the sculptor's art but little so far as public works are concerned, not caring for the strain of the business connected with such commissions. Has executed many works of a private character, some

of them being for her own home; has also furnished several models for sculptural work. Her home is in the Welsh Mountain section of Pennsylvania, where she now owns and resides in the colonial home of her mother, Windsor Forges, Churchtown, Lancaster County, Pa. Fond of nature, she has enjoyed the quiet of this historic home, of which she belongs to the sixth generation who have occupied it as a residence, although she has lived much of the time abroad, and usually spends six months of the year in a milder climate. Possessed of ample means, she has beautified her home with examples of art. She also paints, writes, and has published considerable poetry. Has passed some of her time in China and Japan, and is familiar with the life of those countries. Is a member of the Royal Arts Society of England, and the Numismatic and Geographical Societies of New York. Speaks several languages fluently.

STATUE OF J. P. G. MUHLENBERG . . . . . *Statuary Hall.*

WILLIE BETTY NEWMAN.*

Born in Murfreesboro, Tenn. Began her art studies at the Art Museum of Cincinnati, Ohio, where she gained a scholarship entitling her to three years' instruction abroad. Exhibited in Paris Salon from 1891 to 1900, when she was awarded honorable mention for a portrait of the daughter of Consul John K. Gowdy as representative of the South. Awarded medal of Julien Academy in 1903 for drawing of the nude; also awarded the only medal ever given by Nashville Art Club. Among her works are: Passing of Holy Bread, now owned by Philadelphia Museum; Fisherman's Daughter, owned by Cincinnati Museum; Repose in Bretagne, owned by C. M. Schwab; Le Repas Frugal, in private gallery of W. K. Bixby; portraits of Vice President Sherman, Bishop Galloway of Vanderbilt University, Hon. John Bell, and several portraits of beautiful women of the South.

PORTRAIT OF JOHN BELL
House of Representatives, Speaker's lobby.

CHARLES HENRY NIEHAUS.*

Born in Cincinnati, Ohio, January 24, 1855. In early life followed wood engraving, stonecutting, and carving in marble. Studied art in the McMicken School of Design, Cincinnati, Ohio, and in the Royal Academy of Munich, receiving conspicuous

awards in both institutions. Lived for some time in Rome. Is a member of the Council of the National Sculpture Society, of the Architectural League of America, the National Arts Club, the Players Club, and fellow of L'Associazione della Artistica Internazionale di Roma. Since 1885 he has resided in the city of New York. Among his works are statues of Hooker and Davenport, statehouse, Connecticut; Astor historical doors, Old Trinity, New York; carved wood tympanums, Library of Congress; statues of Moses and Gibbon, Library of Congress; Hahnemann Memorial, Washington, D. C.; statues of Lincoln and Farragut, Muskegon, Mich.; statues of Garfield, Allen, Morton, and Ingalls, Statuary Hall, United States Capitol; and a portrait bust of Daniel Tompkins, in the gallery of the United States Senate.

STATUE OF JAMES A. GARFIELD . . . . . *Statuary Hall.*
STATUE OF OLIVER P. MORTON . . . . . *Statuary Hall.*
STATUE OF JOHN J. INGALLS . . . . . *Statuary Hall.*
STATUE OF WILLIAM ALLEN . . . . . *Statuary Hall.*
STATUE OF ZACHARIAH CHANDLER . . . . . *Statuary Hall.*
PORTRAIT BUST OF DANIEL TOMPKINS . . . . *Senate gallery.*

JOHANNES ADAM OERTEL, D. D.*

Born in Furth, near Nuremberg, Germany, November 23, 1823; died in Vienna, Va., December 9, 1909. Commenced to study for the ministry at the age of 13, but was persuaded to abandon it for the study of art, pursuing it at the Polytechnical Institute at Nuremberg, later under J. M. Enzing Muller, an artist and engraver of note, and with Kaulbach. Came to the United States in 1849 and lived in New York. Removed to Washington, D. C., and was engaged in making the designs for the ceiling of the House of Representatives. Returned to New York in 1858. Was with Burnside's bodyguard during the Civil War, and afterwards painted many war and camp scenes. In 1866 he painted his most celebrated work, The Rock of Ages. Moved to North Carolina in 1869. Entered ministry of the Protestant Episcopal Church in 1870. Returned to New York in 1876. Moved again to North Carolina in 1879. Resided in Florida, 1882–83; Washington, D. C., 1884–85; Sewanee, Tenn., 1887–88; St. Louis, Mo., 1889–90, where he taught art in Washington University. Returned to the East in 1891, and in his studio at Vienna, Va., executed some of his most notable works. Celebrated as a painter of religious subjects, he was equally proficient as a painter of landscapes, animals, and marines. His best works were produced after he was 70

years of age, and he continued working until a few weeks preceding his death. A list of his completed works, not including portfolios of sketches and drawings, comprise 54 religious subjects, 31 figure studies, 30 animal studies, 20 landscapes, and 18 marine and miscellaneous.

DESIGNS FOR CEILING . . . . . *House of Representatives.*

ANDREW O'CONNOR.*

Born in Worcester, Mass., June 7, 1874. Pupil of his father. Employed at Chicago World's Fair, 1891–92, and by sculptors and painters in London from 1895 to 1898, inclusive. Established in Paris in 1904, where he has since remained. Awarded medal second class, Paris Salon of 1906. Among his works are: Decoration of main porch, St. Bartholomew's Church, New York; decoration of Essex County courthouse, New Jersey; statue of Gen. Lawton, Indianapolis, Ind.; statue of Inspiration, St. Louis, Mo.; statue for tomb of Gen. Liscum, Washington, D. C.; portrait statue of Gen. Samuel Thomas, New York; and statue of Gen. Lew Wallace, Statuary Hall, United States Capitol.

STATUE OF GEN. LEW WALLACE . . . . . *Statuary Hall.*

ERASTUS DOW PALMER.*

Born in Pompey, Onondaga County, N. Y., April 2, 1817; died in Albany, N. Y., March 9, 1904. Began life as a carpenter, and was engaged in various forms of woodworking until 1846, when he, without any instruction, commenced the making of cameo portraits at Utica, N. Y. In 1849 he removed to Albany, N. Y., where he resided during the remainder of his life. Soon after his removal to Albany he began the production of works in sculpture, the first being Infant Ceres, exhibited at the Academy of Design in New York in 1850, achieving a great success. Ideal works and portraits followed through many years of steady application and widespread recognition. The Indian Girl, White Captive, Morning and Evening, Peace in Bondage, and Angel at the Sepulcher, are among the best known of his creations. The statue of Robert R. Livingston, modeled in Paris in 1874, on the sculptor's first visit to Europe, was his last important work, although his health and faculties were unimpaired until within a few weeks of his death. Palmer was entirely self-taught, and the absolute orig-

inality and Americanism of his art will probably be considered its most valuable qualities. The Indian Girl and the White Captive are in the Metropolitan Museum, New York, and an almost complete collection of his original models in plaster is permanently located in the galleries of the Albany Historical and Art Society.

STATUE OF ROBERT R. LIVINGSTON (bronze) . . *Statuary Hall.*

EDGAR PARKER.

Born in Framingham, Mass., 1840. Self-taught. Is represented in Faneuil Hall, Boston, by portraits of Charles Sumner, Henry Wilson, and Rear Admiral John A. Winslow. Other works by this artist are Hon. Charles Hudson, ex-Governor Onslow Stearns, of New Hampshire, and Nathaniel Hawthorne. In 1875 the poet Whittier gave him sittings. This is the only original portrait of Whittier, with the exception of one painted when he was a young man, by Hoyt.

PORTRAIT OF THEODORE SEDGWICK (copy from Gilbert Stuart)
House of Representatives, Speaker's lobby.

WILLIAM ORDWAY PARTRIDGE.*

Born in Paris, France, April 11, 1861. Educated in schools of New York, and Columbia College. Studied art in Paris, Florence, and Rome. Received degree of M. A. from Adelphi College, Brooklyn, N. Y. Among his best-known sculptural works are: Equestrian statue of Gen. Grant, Union League Club, Brooklyn; bronze statue of Alexander Hamilton, Brooklyn; group, Christ and St. John, Brooklyn Museum of Fine Arts; Hamilton statue, Columbia University; Schermerhorn Memorial, Columbia University; statue of Shakespeare, Lincoln Park, Chicago; bust of Edward Everett Hale, Union League Club, Chicago; Kauffman Memorial, Washington, D. C.; baptismal font, St. Peter and St. Paul Cathedral, Washington, D. C.; bust of Whittier, Boston Public Library; statue of Pocahontas, Jamestown, Va.; national statue of Horace Greeley, Chappaqua, N. Y.; statue of Nathan Hale, St. Paul, Minn.; statue of Thomas Jefferson, New York City; busts of Van Amringe and Schermerhorn, Columbia University. Has exhibited works in Paris Salon, and in Royal Academy, London. Member of Authors' Club, Architectural League, City Club, and Psi Upsilon, of New York City, and of Cosmos Club, and National Geographic

Society, Washington, D. C. Author of Art for America; The Song Life of a Sculptor; The Technique of Sculpture; The Angel of Clay (novel); Nathan Hale, the Ideal Patriot; and The Czar's Gift (novel).

PORTRAIT BUST OF CHIEF JUSTICE FULLER
Supreme Court room.

CHARLES WILLSON PEALE.

Born in Chestertown, Md., April 15, 1741; died in Philadelphia, February 22, 1827. Began his life as a saddler. Pursued portrait painting without regular instruction until 1768; then went to England and resided in the household of West. Returned to this country in 1770. Painted at Mount Vernon the first and earliest authentic portrait of Washington, May, 1772. He is said to have painted Washington from life 14 times. Was one of the founders of the Pennsylvania Academy of Fine Arts in 1805, and a director until 1810.

PORTRAIT OF WASHINGTON
Senate, west side, head of grand staircase.
PORTRAIT OF GUNNING BEDFORD, JR.
House, east side, head of grand staircase.

REMBRANDT PEALE.

Born in Bucks County, Pa., February 22, 1778; died in Philadelphia October 3, 1860. Second son of Charles Willson Peale. Studied with his father, and with Benjamin West, in London, and subsequently in Paris. Painted Washington from life, 1795. Produced his well-known composite portrait of Washington in 1823. Was one of the founders of the Pennsylvania Academy of Fine Arts, and a director 1811–1813.

PORTRAIT OF WASHINGTON . . . . . *Vice President's room.*
PORTRAIT OF JOHN MARSHALL . . . *Supreme Court, robing room.*

LUIGI PERSICO.

Born in Naples, Italy. Came to Philadelphia, Pa., about 1824, where for some time he obtained a scanty living as a painter of miniatures and teacher of drawing. Was awarded a certificate of merit at exhibition of Franklin Institute for plaster cast of colossal head of Lafayette, modeled from mem-

ory. Rembrandt Peale was a member of this committee of award, and expressed himself strongly in recognition of the genius of this sculptor. Persico removed to Washington about 1825, and secured commissions for statues of Peace and War, also for the colossal group Discovery, occupying one of the blockings of the east front of the central portion of the United States Capitol, the Columbus of this group being modeled after a recognized bust of Columbus in Spain. Many churches and palaces in Italy are adorned with the sculptural work of Persico. A document showing his employment as a sculptor at the United States Capitol is preserved in the museum of San Martino in Naples, Italy.

STATUE, PEACE (marble) . . . . . *Central portico.*
STATUE, WAR (marble) . . . . . *Central portico.*
GROUP, DISCOVERY (marble) . . . . . *East front.*
PEDIMENT . . . . . *Central east front.*

EDWARD CLARK POTTER.

Born in New London, Conn. Educated at Amherst College, class of 1882. Studied sculpture in Paris under Mercel and Fremo, 1888–89. Collaborated with Daniel Chester French in sculpture for the World's Fair, Chicago. Among his works are: Equestrian statues of Grant, at Philadelphia; Washington, at Paris; Hooker, at Boston; Derens, at Worcester; Slocum, at Gettysburg; and De Soto, at St. Louis Exposition; statues of Fulton, in Library of Congress, and Gov. Blair, at the State capitol, Lansing, Mich.

PORTRAIT BUST OF WILLIAM A. WHEELER . . *Senate gallery.*

WILLIAM HENRY POWELL.

Born in Ohio, 1824; died in New York, 1879. A portrait and historical painter. Represented in the Capitol by his De Soto Discovering the Mississippi River and by the Battle of Lake Erie. A replica of this picture is in the State capitol of Ohio. In the painting of his Battle of Lake Erie persons then employed about the Capitol were used as models. For many years he occupied a studio in New York. His Landing of the Pilgrims was purchased by Marshall O. Roberts, and his portraits of Gen. McClellan and Maj. Anderson are in the City Hall, New York.

DISCOVERY OF THE MISSISSIPPI . . . . . *Rotunda.*
BATTLE OF LAKE ERIE . . . . . *Senate, east staircase.*

HIRAM POWERS.*

Born in Woodstock, Vt., June 27, 1805; died in Florence, Italy, June 27, 1883. Began life in Cincinnati, Ohio, as errand boy; then in Watson & Clark's factory, and finally in D'Operille's Museum as wax modeler, and originator of the famous show called "The Infernal Regions." Began modeling in clay, making portraits; then went to Washington, D. C., where he modeled portraits of Calhoun, Webster, John Marshall, and other distinguished men. Went to Florence, Italy, to study art in 1837, through the princely aid of Nicholas Longworth, of Cincinnati, Ohio, and William C. Preston, of South Carolina. Produced many statues, both ideal and portrait, being unsurpassed in the latter. His most celebrated work is the statue of a Greek Slave, exhibited at the Crystal Palace exposition in London, in 1851. This statue was also exhibited in many places in the United States. The original is owned in England by the Duke of Cleveland; the second is in the possession of the Corcoran Gallery of Art, Washington, D. C. Four other copies are in different portions of the United States. Powers never returned to his native land. He died in Florence, Italy, and is buried in the Protestant cemetery in that city. He left but one pupil, his son Preston, although another son, Longworth, took up the profession late in life, and after the death of his father.

STATUE OF BENJAMIN FRANKLIN (marble)
Senate wing, foot of staircase, east side.
STATUE OF THOMAS JEFFERSON (marble)
House wing, foot of staircase, east side.
PORTRAIT BUST OF JOHN MARSHALL . . *Supreme Court room.*

PRESTON POWERS.*

Born in Florence, Italy, April 3, 1843. Began life as a mechanical draftsman in railroad repair shops in Florence, Italy, and was employed in Grant Locomotive Works in Paterson, N. J. Was two years in United States Navy, as captain's clerk, and interpreter on U. S. S. *Canandaigua*, Capt. Strong, European Fleet. Became a pupil of his father, Hiram Powers, in 1868, being his only pupil. Has spent several years at various times in the United States, practicing his profession in Boston, Mass., Washington, D. C., Portland, Me., and in Denver, Colo., where several of his works are to be found. His principal works have

been in portraiture. His most important work is the Closing Era, now in the capitol grounds of Denver, Colo. Also exhibited at the Columbian Exposition in Chicago in 1893.

STATUE OF JACOB COLLAMER (marble) . . . . *Statuary Hall.*

CARL RAKEMANN.*

Born in Washington, D. C., April 26, 1878. Studied in Europe. Was a student at the Royal Academy in Dusseldorf, Germany, for two years, after which he resided for a year in Paris, France. Returning to Germany, he continued his studies as a student at the Royal Academy at Munich, and during the following year he returned to the United States. A close student of nature, he has not confined himself to any one medium, employing etching, water color, oil, and fresco as means of art expression. He has, however, occupied himself largely in the field of mural decoration. Represented in the Contemporary American Oil Paintings Exhibit, Corcoran Gallery of Art; also in various private collections. Member of several art societies and clubs.

MURAL DECORATIONS: LUNETTES CONTAINING PORTRAITS OF GEN. GEORGE WASHINGTON, GEN. JOSEPH WARREN, GEN. ANTHONY WAYNE, AND GEN. HORATIO GATES, WITH FLAGS OF THE REVOLUTIONARY PERIOD AS ACCESSORIES
Room of Senate Committee on Appropriations.

CAROLINE L. ORMES RANSOM.*

Born in Newark, Ohio, 1838; died in Washington, D. C., February 12, 1910. Graduated with high honors from Oberlin College, where she afterwards occupied the positions of principal of the women's department and professor of Greek and Latin for two years. She was taught by her mother in drawing and painting in water colors, and received some help from an itinerant portrait painter, who visited her father's home and painted portraits of the family. Afterwards went to New York, and studied landscape painting under A. B. Durand, and portrait painting under Thomas Hicks and Daniel Huntington. Visited Europe later, where she was for some time a pupil of Kaulbach, at Munich. During her absence abroad for two years she visited several art galleries, where she made copies of the works of many of the old masters. Her first work of note was painted in her studio in Cleveland, Ohio;

she afterwards had a studio in New York, prior to her coming to Washington, D. C., where she maintained a studio at 915 F Street NW. for many years. Among her works are: Portraits of Maj. Gen. McPherson, Salmon P. Chase, Senator Benjamin F. Wade, Joshua R. Giddings, Alexander Hamilton, John A. Dix, John W. Taylor, James A. Garfield, and Thomas Jefferson; Judge C. C. Baldwin, of Cleveland, Ohio; Judge Rufus P. Ranney, of the same city; and a portrait of Miss Harriet P. Dame, the Army nurse, for the capitol of New Hampshire. Miss Ransom founded the Classical Club of Washington, D. C., was one of the founders of the Daughters of the American Revolution, being No. 7 of the first list of charter members, and was elected as a member of the Society of the Cumberland in July, 1876. The large portrait of Gen. George H. Thomas was her gift to the United States Capitol.

PORTRAIT OF JOHN W. TAYLOR
House of Representatives, Speaker's lobby.
PORTRAIT OF JOSHUA R. GIDDINGS . . . *Superintendent's Office.*
PORTRAIT OF GEN. GEORGE H. THOMAS . . *Space unassigned.*

WILLBUR AARON REASER.*

Born in Hicksville, Ohio, December 25, 1860. Removed to Iowa when a child. At age of 21 went to San Francisco and began life as a musician and illustrator. Student at Art Students' League, San Francisco, for six years. In spring of 1888 went to Paris, France, and entered the Académie Julien as a pupil of LeFebvre and Constant, studying there during three periods, about six years. Settled in New York in 1896. For last 14 years has devoted himself to portraiture, painting portraits of many public men, including Senator Allison, Senator Dolliver, Senator Scott, and Secretary Wilson. Is represented by portraits in Skibo Castle, Scotland; Hursley House, England; Carnegie Institute, United States Capitol, and in the State capitols of Iowa, West Virginia, and Vermont. Awarded first Hallgarten prize at National Academy; gold and silver medal, California Exposition, 1894. Member San Francisco Art Association and Salmagundi Art Club, New York.

PORTRAIT OF SENATOR W. B. ALLISON . . *Senate, main corridor.*

WILLIAM H. RINEHART.

Born in Carroll County, Md., 1825; died in Rome, Italy, October 28, 1874. The son of a farmer, his boyhood was spent on a farm. In 1846 removed to Baltimore, where he found

employment as a stonecutter, and attended the night schools of the Maryland Institute. In 1855 went to Rome, and after remaining there for a short time returned to Baltimore and opened a studio in that city. Among his early commissions were a fountain for the Post Office Department, and statuettes, Hunter and Indian, forming flanking pieces for the clock in the House of Representatives. Returning to Rome in 1858, he soon received from the widow of Thomas Crawford the commission to complete the work upon the Crawford models for the bronze doors of the Capitol. Rinehart has been credited by some with having designed one of the doors for the House wing of the Capitol, but the photograph of the original clay model for the same is signed by Crawford. Among the works of Rinehart are the bronze seated statue of Chief Justice Roger Brooke Taney, Annapolis, Md., and a replica of this statue in Mount Vernon Square, Baltimore; Latona and Her Children, Metropolitan Museum; Pensoroso, Corcoran Gallery of Art; and Clytie, Peabody Institute of Baltimore.

FOUNTAIN (bronze) . . . . . *Office of Superintendent.*
FIGURES OF INDIAN AND HUNTER (bronze)
Supporting clock, Hall House of Representatives.

HOWARD ROBERTS.

Born in Philadelphia, Pa., 1843; died in Paris, France, April 19, 1900. Studied art in Philadelphia, at the Pennsylvania Academy of Fine Arts, and under J. A. Bailly. First went to Paris in 1866, and studied for several years in the École des Beaux Arts and in the studios of Dumont and Gumery. Among his works are: Bust, Eleanor, in the Pennsylvania Academy of Fine Arts; La Premier Pose, medaled at the Centennial Exposition; Hypatia; Lot's Wife; Hester Prynne; and a number of portrait and ideal busts. His seated figure of Robert Fulton is in Statuary Hall.

STATUE OF ROBERT FULTON (seated) . . . . *Statuary Hall.*

RANDOLPH ROGERS.

Born in Waterloo, Seneca County, N. Y., 1825; died in Rome, Italy, January 15, 1892. Lived during his boyhood at Ann Arbor, Mich., where, without instruction, he commenced his study of the sculptor's art. In 1848 he went to Rome and spent two years in study under the instruction of Bartolini. In 1850

returned to New York and remained there five years, after which he again went to Rome. Before his departure he received the commission for the bronze doors of the United States Capitol, upon which he was engaged during intervals from 1855 to 1859. Among his works are: Angel of the Resurrection, Colt Monument, Hartford, Conn.; ideal figure in bronze, entitled "Michigan," on the military monument at Detroit; Genius of Connecticut, capitol at Hartford; bronze statue of President Lincoln, Fairmount Park, Philadelphia; Nydia, Art Institute, Chicago; and a kneeling figure of Ruth, in the Metropolitan Museum, New York. In Rome he was honored by being elected to a chair in the Accademia di San Lucca, the oldest art academy in the world.

BRONZE DOORS . . . . . *Rotunda, east entrance.*

ALBERT ROSENTHAL.

Born in Philadelphia, Pa., January 30, 1863. Art education received at the Pennsylvania Academy of Fine Arts, and at the École des Beaux Arts in Paris, where he was a pupil of Gerome. His collection of portraits of the Justices of the Supreme Court, exhibited at the Corcoran Gallery of Art in 1908, brought him prominently before the public as a portrait painter. Bronze medal, St. Louis Exposition 1904; gold medal, American Art Society, Philadelphia, Pa., 1907.

PORTRAIT OF E. B. CALDWELL . . *Supreme Court, clerk's office.*
PORTRAIT OF JAMES H. McKENNEY . *Supreme Court, clerk's office.*

FREDERIC WELLINGTON RUCKSTUHL.*

Born in Brettenbach, Alsace, France, May 22, 1853. Son of John Ruckstuhl. Arrived in St. Louis with his parents when about a year old. Educated in public schools of St. Louis, and for eight years studied art in Paris. Received honorable mention in the Paris Salon for his work in 1888; was awarded a grand medal at the World's Columbian Exposition in 1893; member of fine arts jury at the Atlanta International Exposition; member of the advisory board of Charleston Exposition in 1902; secretary of the committee of the National Sculpture Society having in charge the sculpture decorations of Buffalo Exposition; chief of department of sculpture, St. Louis World's Fair (resigned); first secretary of the National Sculpture Society; second vice president of the New York Architectural

League; secretary committee which erected the Dewey Naval Arch in 1898; secretary of committee having in charge the sculpture decorations of the new appellate court building, New York City; second vice president Municipal Art Society, New York; member National Institute of Arts and Letters of America, of the National Arts Club, and the Lambs Club. His principal works are: Evening (life-size female marble statue), Metropolitan Museum, New York; Mercury Amusing Himself (bronze heroic group), Portland Palace, St. Louis; Victory (bronze heroic size), on Soldiers' and Sailors' Monument, Jamaica, L. I.; Solon (heroic bronze), Library of Congress, Washington, D. C.; Franklin, Goethe, and Macaulay (colossal granite heads), façade Library of Congress; equestrian statue of Brig. Gen. John F. Hartranft, Capitol Hill, Harrisburg, Pa.; Wisdom and Force (two colossal marble statues), appellate courthouse, New York; Gloria Victis (heroic bronze group), Baltimore Confederate monument; Defense of the Flag, Confederate monument, Little Rock, Ark.; Phoenicia (colossal marble), customhouse, New York; equestrian statue of Lieut. Gen. Wade Hampton, for Columbia, S. C.; marble statue of John C. Calhoun, for Statuary Hall, United States Capitol; bronze statue of Color Guard, for Petersburg battlefield monument; Woman's monument, Columbia, S. C.; and monuments to Dr. Charles D. McIver, Gov. W. R. Graham, and Senator M. W. Ransom, Raleigh, N. C.

STATUE OF JOHN C. CALHOUN . . . . . *Statuary Hall.*

AUGUSTUS SAINT GAUDENS.

Born in Dublin, Ireland, March 1, 1848; died in Cornish, N. H., August 3, 1907. Son of Bernard Paul Ernest Saint Gaudens and Mary McGuiness. Came to this country with his parents in 1848, an infant 6 months of age. The father was a shoemaker, and the conditions surrounding his boyhood made it necessary that Augustus, the third of five sons, should, as soon as possible, aid in the family support. At the age of 13 he was apprenticed to a stone cameo cutter named Avet, and at the same time he entered the night classes in drawing of the Cooper Institute. In 1864 he revolted at the ill nature of his employer and left him for employment with another employer, Jules LeBrethon, and changed his art school from the Cooper Institute to the National Academy of Design, where he commenced to model from life. In 1867 he was assisted by his father to go to Paris to study. His living was earned by cutting cameos, while he pursued a course of study at the Pétite École, and later at the École des Beaux Arts under

Jouffroy. During the Franco-Prussian War he was strongly in favor of joining the French Army, but was persuaded by a letter from his mother to abandon the idea, and instead of entering the army he went to Rome for further study, where for about four years his life was a series of struggles with poverty. In 1873 Saint Gaudens was located in New York City, and in a letter dated May 12, 1873, addressed to A. B. Mullett, then Supervising Architect of the Treasury, he expressed a desire to know whether the competition for the Farragut Statue had been annulled, and if another competition would be held. He was at that time anxious to compete for the Farragut Statue, and stated that he soon expected to return to Italy. In 1876 he was engaged on his portrait bust of Chief Justice Taney for the Supreme Court room. His letter of July 31, 1876, gives us a glimpse of a young sculptor deferring to the wishes of others and meekly taking orders for commissions to be executed in accordance with the suggestions of his patrons. In 1885 Saint Gaudens had tasted of success, and had tested his ability to such an extent that he prescribed terms and conditions to those who would employ him, and in a letter to Edward Clark, then Architect of the Capitol, he thanked the commission having in charge the proposed Lafayette Monument for the honor conferred by the invitation to furnish a model for the Lafayette Statue, but stated that if the same proposal had been made to other sculptors he must decline the honor. Twelve years had made a great change in the fortunes of this sculptor. Among the prominent works of Saint Gaudens are: The Shaw Memorial, Boston; the Lincoln Statue, Chicago; the Adams Memorial, Rock Creek Cemetery, Washington, D. C., and the Sherman Statue, New York.

PORTRAIT BUST OF CHIEF JUSTICE TANEY
Supreme Court room.

PORTRAIT BUST OF MORRISON R. WAITE
Supreme Court room.

PORTRAIT BUST OF CHESTER A. ARTHUR . . *Senate gallery.*

ANTONIO SALVIATI.

Born in Vincenza, Italy, 1816; died in Venice, Italy, January 25, 1890. An Italian artist who revived the making of Venetian glass at Murano, and was deeply interested in the success of its revival about the year 1860.

PORTRAIT OF ABRAHAM LINCOLN (mosaic) . . . . ———.

PORTRAIT OF JAMES A. GARFIELD (mosaic)
Senate lobby, gallery floor.

JOHN SINGER SARGENT.

Born in Florence, Italy, of American parents, 1856. Studied with Carolus Duran. Member of Society of American Artists and of Société Nationale des Beaux Arts. Honorable mention, Paris Salon, 1878; medal of the second class, Paris Salon, 1881; grand prize, Exposition Universelle, Paris, 1889; Chevalier of the Legion of Honor, 1889; medal, World's Columbian Exposition, 1893; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1894; medal of honor, Paris Exposition, 1900; gold medal, Pan American Exposition, Buffalo, 1901; gold medal of honor, Pennsylvania Academy, 1903.

PORTRAIT OF THOMAS B. REED
House of Representatives, Speaker's lobby.

ARY SCHEFFER.

Born in Dordrecht, Germany, February 10, 1797; died at Argenteuil, June 15, 1858. History and portrait painter. Son of Johann Baptist Scheffer. A pupil of Guerin. Sympathizing neither with the classic school represented by his master nor the romantic led by Gericault and Delacroix, he took up a class of subjects which showed his sympathy with the cause of freedom, such as the Suliote women, an episode of the Greek War, and the Battle of Morat. Influenced by Ingres, he sought and obtained greater purity of form, and painted subjects from Goethe and Byron. In 1836 he was appointed art instructor to the Orleans family and directed the studies of the Princess Marie in sculpture. The same year he accompanied the Duc d'Orleans and Gen. Baubrand, whose widow he afterwards married, to the siege of Antwerp, and after his return painted several military episodes for Versailles. Between 1835 and 1848 he produced his greatest works, the Christus Consolator and Judex, the Francesca, and the Mignons. When the revolution broke out Scheffer assisted the King and his family in their escape from Paris, and then went to Holland and England for rest. The coup d'état of 1852, which gave Louis Napoleon the throne, was a blow to his hopes, which finally disgusted him with politics, from which he withdrew altogether. Five years later, after a last visit to England, he lost his friends, Manin and the Duchess d'Orleans, to whom he was much attached. After attending the funeral of the latter he returned, much broken, to France, and shortly after died.

PORTRAIT OF LAFAYETTE . . . *Hall of House of Representatives.*

FRANKLIN SIMMONS.*

Born in Maine, January 11, 1839. His ancestors were among the earliest settlers of New England. After leaving college he devoted himself to sculpture, and produced several works before establishing his studio in Rome in 1868, where he has continued to reside with the exception of visits to the United States. The majority of his notable works have been produced in Rome. He is represented in the city of Washington by his equestrian monument to Gen. John A. Logan and the Naval or Peace Monument at the western boundary of the Capitol Grounds. In the Capitol Building he is represented by the statue of Gen. U. S. Grant in the Rotunda, the statues of Roger Williams, William King, and Gov. Pierpont in Statuary Hall, and the portrait busts of Vice Presidents Hamlin, Stevenson, and Fairbanks in the Senate wing. In addition to the works referred to, he has executed for other cities statues of Longfellow, Alexander Hamilton, and Gov. O. P. Morton; and among ideal sculpture may be mentioned Penelope, Medusa, The Mother of Moses, Galatea, The Woman of Endor, and Hercules and Alcestis. The King of Italy has recognized him by several decorations, the latest being that of Commendatore.

STATUE OF U. S. GRANT . . . . . *Rotunda.*
STATUE OF ROGER WILLIAMS . . . . . *Statuary Hall.*
STATUE OF WILLIAM KING . . . . . *Statuary Hall.*
STATUE OF FRANCIS H. PIERPONT . . . . . *Statuary Hall.*
PORTRAIT BUST OF VICE PRESIDENT HAMLIN *Senate gallery.*
PORTRAIT BUST OF VICE PRESIDENT STEVENSON *Senate corridor.*
PORTRAIT BUST OF VICE PRESIDENT FAIRBANKS *Senate corridor.*

DANTE SODINI.*

Born in Florence, Italy, August 29, 1858. Began his art studies in Florence. Elected member of Fine Arts Academy of Florence in 1885. Awarded gold medal at the international exhibition in Paris in 1889. Among his works are: Portrait medallion of Queen Victoria, in the New Hospital, Birmingham, England; portrait medallion from life of Hon. W. E. Gladstone; Savonarola Memorial in Piazzi Signoria, Florence, Italy; four statues on the façade of the Cathedral, in Florence; a colossal statue of St. Simon Stock, at Putney, London; statue of Christ, in St. Miniato's Cemetery, Florence; portrait medal-

lion from life of the Lord Mayor of London, 1909; portrait bust from life of Hon. J. L. M. Curry, in library at Richmond, Va.; and statue of J. L. M. Curry, in Statuary Hall, United States Capitol.

STATUE OF J. L. M. CURRY . . . . . *Statuary Hall.*

LUCY M. STANTON.*

Born in Atlanta, Ga., May 22, 1875. Studied painting in New Orleans, La., when a child. In 1896 went to Paris, France, where she studied under M. Koopman, and at the Colorossi School. In 1905 made a second trip to Paris, where she studied under Lucien Simon and Blanche. Has exhibited at the Salon de la Société National des Beaux Arts; also at the Pennsylvania Academy of Fine Arts. Member Pennsylvania Society of Miniature Painters, and New York Society of Miniature Painters.

PORTRAIT OF HOWELL COBB
House of Representatives, Speaker's lobby.

HORATIO STONE.*

Born in Jackson, Washington County, N. Y., December 25, 1808; died in Carrara, Italy, August 25, 1875. Second child of Reuben and Nancy Fairchild Stone. At an early age he attempted wood carving, a pursuit which was not encouraged by his father, who considered work on the farm of greater importance. Leaving home as a lad, he did not communicate with his family for many years. Prior to his coming to Washington in 1848 he had been engaged in the practice of medicine in New York. Instrumental in the organization of the Washington Union Art Association, he was elected as its president at the meeting held in Washington February 11, 1858. This organization presented a memorial to Congress requesting recognition of American artists in the decoration of the Capitol, and as a result the Art Commission of 1859, consisting of Henry K. Brown, James R. Lambden, and John F. Kensett, was appointed by President Buchanan. During the residence of Dr. Stone in Washington, he maintained studios in the northwestern part of the city, at the navy yard, and later in a room in the subbasement of the Capitol. He visited Italy twice in the study of his work as a sculptor. In 1857 he received the medal of the Maryland Institute for his busts of Benton and Taney,

and exhibited his works in the National Academy of Design in 1849 and 1869. He is also credited with models for statues of Prof. Morse, Admiral Farragut, and Dr. Harvey, the discoverer of the circulation of the blood.

STATUE OF JOHN HANCOCK . . . *Senate, foot of west staircase.*
STATUE OF ALEXANDER HAMILTON . . . . . *Rotunda.*
STATUE OF E. D. BAKER . . . . . *Rotunda.*
PORTRAIT BUST OF ROGER B. TANEY
Supreme Court, conference room.

WILLIAM WETMORE STORY.

Born in Salem, Mass., February 12, 1819; died in Vallambrosa, Italy, October 7, 1895. Graduated at Harvard in 1844. Educated as a lawyer, but never followed that profession. Published legal books, two volumes of poems, and a life of his father, Justice Story, prior to 1851. In that year he selected sculpture as a profession, and opened a studio in Rome. In the Metropolitan Museum he is represented by statues of Cleopatra, Semiramis, Salome, Medea, and Polyxenia; his statues of George Peabody are in London and Baltimore; in Boston are his statues of Edward Everett and William Prescott; and in Washington the statues of Prof. Joseph Henry and Chief Justice Marshall.

STATUE OF CHIEF JUSTICE MARSHALL (bronze)
West plaza, between stairways.
PORTRAIT BUST OF JUSTICE STORY . *Supreme Court, law library.*

GILBERT STUART.

Born in Narragansett, R. I., December 3, 1755; died in Boston, Mass., July 27, 1828. After some unaided efforts he received instruction from Cosmo Alexander, a Scotch portrait painter, whom he accompanied to Scotland in 1772. The death of his master left Stuart friendless, and after a short course of study at the University of Glasgow he returned home. In 1775 he went to England and entered the studio of Benjamin West, to whom he afterwards became an assistant. Opening a studio in London in 1785, he became popular and financially successful. During a visit to Ireland in 1788 he painted the portraits of many distinguished persons. Returned to this country in 1792. During his residence abroad he painted portraits of three kings, Louis XVI, George III, and George IV while Prince of Wales. In his own country six Presidents of the United States sat to him

for their portraits: George Washington, John Adams, Thomas Jefferson, James Madison, James Monroe, and John Quincy Adams. After painting in New York, Philadelphia, and Washington, D. C., where he opened a studio in F Street NW., he settled in Boston, where he resided until his death. Soon after his decease a collection of 215 of his works was placed on exhibition at the Boston Athenæum.

PORTRAIT OF WASHINGTON
Room of Senate Committee on Post Offices and Post Roads.
PORTRAIT OF WASHINGTON . . . . . *Senate, main corridor.*

THOMAS SULLY.

Born in Horncastle, Lincolnshire, England, 1783; died in Philadelphia, 1872. Taken to Charleston, S. C., by his parents. Was first instructed by M. Belzons, French miniature painter, in Richmond, Va., and painted there and in Norfolk until his brother's death in 1804. He married his brother's widow, and in 1806 removed to New York and lived there until 1808, except during a visit to Boston for instruction from Gilbert Stuart. He removed to Philadelphia in 1808. Went to London in 1809 and studied under Benjamin West, returning in 1810. Visited England in 1837, and in 1838 painted from life a portrait of Queen Victoria, from which he painted a full-length portrait of the Queen arrayed in robes of state, which now belongs to the Society of the Sons of St. George in Philadelphia. Between 1820 and 1840 exhibited 10 portraits at the Royal Academy. A comprehensive catalogue of his works has been compiled from his diary and published by Charles Henry Hart.

PORTRAIT OF THOMAS JEFFERSON . . . *Senate, main corridor.*

JAMES BRADE SWORD.*

Born in Philadelphia, Pa., October 11, 1839. Early life spent in Macao, China. Received his education in the public schools of Philadelphia, graduating from the Central High School in 1855. Took up civil engineering on the enlargement of the Union Canal from Lebanon to Reading, Pa. After completion of the canal was connected with the United States Coast Survey in 1857, and served on the steamer *Walker* in the making of the survey of Atchafalaya Bay, La. After his return in 1858 was engaged in building the railroad tunnel through Broad Mountain to the Mahanoy Valley, Pa. Engaged in art as a profession about 1863. Has served for a number of years as

vice president and director of the Art Club of Philadelphia, president of the Philadelphia Society of Artists, and as president of the Artists' Fund Society of Philadelphia. Is represented by portraits and paintings in many public institutions. Was founder of the Art Club of Philadelphia.

PORTRAIT OF JOHN W. JONES
House of Representatives, Speaker's lobby.

HARRY IVES THOMPSON.*

Born in West Haven, Conn., January 31, 1840; died in West Haven, Conn., April 23, 1906. Began his business career as a clerk in a country grocery in his native town. He first painted under the instructions of Benjamin Coe, a water-colorist of local reputation in New Haven, Conn., whom he finally succeeded as an instructor in the drawing school. While his landscape and figure work was well received, his best work was that of a portrait painter. At the Fifty-second Annual Exhibition of the National Academy of Design he exhibited a large portrait of Dr. Leonard Bacon, of Yale. He painted many portraits of governors of Connecticut, now found in the library of the State capitol. His portrait of Jonathan Trumbull is in the United States Capitol.

PORTRAIT OF JONATHAN TRUMBULL
House of Representatives, Speaker's lobby.

FREEMAN THORP.*

Born in Geneva, Ohio, June 16, 1844. Boyhood was spent on a farm. At 15 years of age he had become an expert stationary engineer. Entered the Army when but a lad, serving as a volunteer in the Second Ohio Cavalry. At the age of 20 became an art student, applying himself to the study of portrait painting. At the age of 27 he was installed in a studio built for his use on the roof of the Capitol. In this studio President Grant sat for his portrait, the work being later transferred to the White House and completed there. While in Washington he painted portraits of many eminent people, among them being President Grant, Chief Justice Chase, Horace Greeley, Robert E. Lee, Charles Sumner, and Gens. Sherman, Sheridan, and Gordon. At the age of 33 he was elected a member of the Ohio Legislature and supported the candidacy of his personal friend, James A. Garfield. During the Cincinnati riots he commanded the Fifth Ohio National Guard. Among his many portraits of prominent

Americans are counted those of five Presidents: Grant, Garfield, McKinley, Cleveland, and Lincoln, the latter portrait being painted from a pencil sketch made by the artist and from vivid recollections of the martyred President.

PORTRAIT OF JAMES G. BLAINE
House of Representatives, Speaker's lobby.

PORTRAIT OF DAVID B. HENDERSON
House of Representatives, Speaker's lobby.

PORTRAIT OF JOSEPH G. CANNON
Room of House Committee on Appropriations.

PORTRAIT OF JAMES A. TAWNEY
Room of House Committee on Appropriations.

PORTRAIT OF SCHUYLER COLFAX
House of Representatives, Speaker's lobby.

GAETANO TRENTANOVE.*

Born in Florence, Italy, December 21, 1858. Educated at Fine Arts Academies of Florence and Rome. Knighted by the late King Humbert of Italy. Became an American citizen 1892. Among his works are: Statue of James Marquette, Statuary Hall, United States Capitol; statue of Daniel Webster, Washington, D. C.; statue of Albert Pike, Washington, D. C.; Kosciuszko equestrian statue, Milwaukee, Wis.; The Last of the Spartans, Layton Art Gallery, Milwaukee, Wis.; soldiers' monument, Oshkosh, Wis.; Chief Oshkosh Statue, Oshkosh, Wis.; monument to Confederate soldiers, Springfield, Mo.; soldiers' monument, Appleton, Wis.; and many other works for private citizens in the United States and in Europe.

STATUE OF JAMES MARQUETTE . . . . . *Statuary Hall.*

FREDERICK ERNST TRIEBEL.

Born in Peoria, Ill., December 29, 1865. Educated in public schools of Peoria, Ill., and in the Royal Academy of Fine Arts, Italy, from 1884 to 1888. Has followed the profession of a sculptor since 1888. Received first prize and silver medal for sculpture from the Academy of Fine Arts, Florence, Italy, his graduating study being purchased by the Italian Government. Received the Galileo silver medal from Museo Nazionale di Antropologia, Florence, Italy. His statue Mysterious Music, exhibited at World's Columbian Exposition, 1893, was purchased by the Japanese Government for the Imperial Museum at Tokio.

Elected as academician of merit for sculpture in Royal Academy of San Lucca, Rome. Member Circolo Artistico, Florence, Italy; l'Associazione Artistica Internazionale, Rome, Italy; National Sculpture Society, and the Architectural League, New York.

STATUE OF GEORGE L. SHOUP . . . . . *Statuary Hall.*

JOHN TRUMBULL.

Born in Lebanon, Conn., June 6, 1756; died in New York November 10, 1843. History and genre painter. Served in the War of Independence, in 1775 as aid-de-camp to Washington, and in 1776 as deputy adjutant general under Gates; retired from service in 1777 with rank of colonel. Went to London in 1780 to study under Benjamin West, was imprisoned eight months, and returned home in 1782. After the conclusion of peace went again to England and resumed his studies. His Battle of Bunker Hill, painted in 1786, was the first of a series of historical paintings illustrating the War of the Revolution, some of which were engraved. Returned to the United States in 1789. Accompanied Mr. Jay to England in 1794 as secretary of legation, and continued several years in the diplomatic service. Painted in England in 1808–1815, and was engaged from 1817 to 1824 in painting four historical pictures for the Rotunda of the Capitol. Was president of the Academy of Fine Arts in New York from 1816 to 1825. A collection of his pictures is in the Art Gallery of Yale College. An interesting letter from the artist stating in detail the steps taken toward the preservation of the paintings in the Rotunda was read in the House of Representatives December 9, 1828, and laid upon the table.

SIGNING THE DECLARATION OF INDEPENDENCE . *Rotunda.*
SURRENDER OF GENERAL BURGOYNE . . . . . *Rotunda.*
SURRENDER OF CORNWALLIS . . . . . *Rotunda.*
WASHINGTON RESIGNING HIS COMMISSION . . . *Rotunda.*

EDWARD TROYE.*

Born near Geneva, Switzerland, 1808; died in Georgetown, Ky., July 25, 1874. His parents were French, and the family name was de Troy. His grandfather, a French nobleman, was an exile from France for political reasons. His father, J. Baptist de Troy, was an eminent painter, and is represented in the Louvre by The Plague at Marseilles. His children were well

educated in the fine arts. Charles, a brother of Edward, was a noted historical painter; a sister, Esperance Paligi, was a musician and linguist of note, the first woman admitted to the Paris Conservatory of Music; another sister, Marie Thirion, residing in Verona, was celebrated as a sculptor. Edward Troye, in company with his father, resided for some years in England, where, at the age of 14, his sketches of Windsor Castle attracted marked attention. His father became financially involved in some vast engineering scheme, and Edward, at the age of 20, sought his fortune in the New World. After some time in the West Indies, occupied in sketching and painting, his health became impaired, and he left for the United States. Landing at Philadelphia, he soon found professional employment in the art department of Sartain's Magazine. In the discharge of his duties he made sketching trips through Virginia and South Carolina, where he became acquainted with the owners of famous racing horses, and finally visited Kentucky, where he painted Bertrand and other noted horses. As an animal painter, and especially as a painter of famous horses, he became very popular, and there were few race horses of note that were not at some period painted by Troye. In the blue-grass section of Kentucky he found many subjects for his brush, and by some he was styled "The Landseer of America, one of the important few who painted equines and bovines with equal success." In Lexington, Ky., July 16, 1839, he married Cornelia Ann Van de Graff, granddaughter of one of the Dutch governors of Ceylon. At his death he left one daughter, Mrs. Anna Christian, who resides near Huntsville, Ala. At one time, prior to his travels in Palestine, he filled the position of professor of French and drawing at Spring Hill College, Mobile, Ala. Among his acquaintances was Mr. Keen Richards, of Georgetown, Ky., a distinguished patron of art. In the fifties Mr. Troye, in company with Mr. Richards, visited Arabia and the Holy Land. Industrious during this trip, he produced many pictures of note, among them Bazaar at Damascus, The Assyrian Ploughman, The Dead Sea, Sea of Tiberius or Galilee, and Jordan Bethabara. These were painted at the places represented, and were afterwards taken to his brother's studio at Antwerp. Here Troye painted duplicates of these pictures. These were brought to the United States and presented by Mr. Richards to Bethany College, of Virginia. The originals were made for Mr. Richards, who permitted the artist to exhibit them in this country and Canada prior to the breaking out of the Civil War. While Mr. Troye was more widely known as a painter of animals, he was also celebrated for his portraits of many of the leading preachers of his day, among them the

Rev. Joseph C. Stiles, which is now owned by W. B. Fleming, of Louisville, Ky. Of a refined, cultivated nature, he was deeply religious, and it was his ambition again to visit the Holy Land and devote himself to painting pictures illustrating Bible history. A movement has been started to establish an art gallery in Lexington, Ky., in memory of Mr. Troye, and in this collect as many of the examples of his work as possible. His equestrian portrait of Gen. Winfield Scott, now in the Capitol, was painted under a contract with the Military Institute of Virginia, at which Stonewall Jackson was professor. The breaking out of the Civil War prevented the institute from being able to pay for the picture, and some years after the artist's death it was purchased by the Government.

EQUESTRIAN PORTRAIT OF GEN. WINFIELD SCOTT
(Space unassigned.)

HENRY ULKE.

Born in Frankenstein, Germany, January 29, 1821; died in Washington, D. C., February 17, 1910. Educated in Berlin. Pupil of Prof. Wach, court painter at Berlin, he became associated with the revolutionary party and enlisted in the revolutionary army. Was wounded, captured, and for a time held as a prisoner in the fortress of Spandau. Upon his release he decided to emigrate to the United States and reached New York in 1849, where he found employment as an illustrator and designer, later coming to Washington, D. C., where he continued to reside during the remainder of his life. As a painter of portraits he counted among his patrons many distinguished people some of whom were: Charles Sumner, Salmon P. Chase, Chief Justice Taney, James G. Blaine, John Sherman, W. W. Corcoran, Carl Schurz, A. R. Shepherd, Secretary Stanton, Robert G. Ingersoll, and Mrs. Jefferson Davis. His portraits of different Secretaries of War are in the War Department, and his portraits of the Secretaries of the Treasury in the Treasury Department. His portrait of Gen. Grant is in the collection of portraits in the White House. Over 100 portraits were produced by this artist while in Washington. As a naturalist he was equally celebrated and is credited with collecting the largest known collection of American beetles, now on exhibition in the museum of natural history of the Carnegie Institute, Pittsburgh.

PORTRAIT OF PROF. JOSEPH HENRY
Office of Sergeant at Arms of the Senate.

EDWARD VIRGINIUS VALENTINE.*

Born in Richmond, Va., November 12, 1838. Educated in private schools and by private tutors. Studied anatomy at Medical College of Virginia. In 1859 went to Paris and studied drawing under Couture; was also a pupil of Jouffroy. Studied in Florence under Bonianti and under Kiss in Berlin, where he remained until the death of that sculptor. Was also while in Berlin a pupil of the Royal Academy of Arts. Returning to the United States in 1865, he opened a studio in Richmond, Va., where he has since resided. Among his prominent works are: Bronze statue of Gen. Thomas J. (Stonewall) Jackson, Lexington, Va.; bronze statue of Vice President Breckinridge, Lexington, Ky.; bronze statue of Gen. W. T. Wickham, Marion Park, Richmond, Va.; bronze statue of Gen. Robert E. Lee, Statuary Hall, United States Capitol; recumbent statue of Gen. Robert E. Lee, Washington and Lee University, Va.; marble statue of Thomas Jefferson, Jefferson Hotel, Richmond, Va.; statue of John James Audubon, Audubon Park, New Orleans, La.; classic group Andromache and Astyanax, exhibited at the Columbian Exposition; marble statue The Blind Girl; ideal figures, Judas and Grief; bronze busts of Commodore Matthew F. Maury, John F. Minor, Prof. J. Randolph Tucker, Col. John S. Mosby, Gen. Albert Sidney Johnston, and William Wirt Henry; bronze statue of Jefferson Davis, and allegorical female figures, symbolical of the South, for Richmond, Va. Is president of the Valentine Museum and vice president Virginia Historical Society.

STATUE OF GEN. ROBERT E. LEE (bronze) . . *Statuary Hall.*

JOHN VANDERLYN.

Born in Kingston, Ulster County, N. Y., 1776; died there September 23, 1852. Pupil of Gilbert Stuart, friend and protégé of Aaron Burr, whose portrait he painted. Studied in Paris, 1796–1801; had a studio in that city from 1803 to 1815. Was awarded a medal at Paris in 1808 for his Marius Among the Ruins of Carthage. His portraits include those of Washington, Monroe, Madison, Calhoun, Clinton, Zachary Taylor, and other distinguished men. His Adriane in Naxos is owned by the Pennsylvania Academy of Fine Arts. A portrait of the artist painted by himself is owned by the Metropolitan Museum. Vanderlyn made unfortunate ventures late in life and died penniless and alone in a hotel in his native town.

PORTRAIT OF WASHINGTON (full length)
House of Representatives.

LANDING OF COLUMBUS . . . . . *Rotunda.*

FRANCIS VINCENTI.

Italian sculptor, employed upon the work of the Capitol extension during the period from 1853 to 1858. From memoranda made during this period it is learned that his knowledge of the English language was limited, as his application for employment and his time statements made during the earlier years of his service are written in the French language. Two of his works are now in the Capitol, both portrait busts of Chippewa Indians (Be-sheck-kee and Aysh-ke-bah-ke-ko-zhay). Some of his models were sent to West Point with the Crawford models of the Senate pediment in 1859. Crawford, the sculptor, refers to him in a letter as being the most capable of the sculptors employed on the Capitol extension during the fifties. From the office records it is learned that Vincenti modeled from life for the purpose of securing portions of anatomical studies for the use of the sculptors engaged upon the Senate pediment and was permitted to engage and pay his models without carrying their names upon vouchers or pay rolls. E. V. Valentine, the sculptor, states that he passed Vincenti upon the street in Paris after the close of his employment at the Capitol.

PORTRAIT BUST OF BE-SHECK-KEE

Senate gallery lobby, east side.

PORTRAIT BUST OF AYSH-KE-BAH-KE-KO-ZHAY

Senate gallery lobby, west side.

LEONARD W. VOLK.

Born in Wellstown, N. Y., November 7, 1828; died in August, 1895. Had but few educational advantages. At the age of 16 learned the trade of marble cutting with his father. Choosing sculpture as a profession, he moved to St. Louis and opened a studio. Among his first productions was a bust in marble of Henry Clay, a copy from Hart's bust. Stephen A. Douglas recognized his talent to such an extent that he offered to defray his expenses for a course of study in Rome, where he studied for a year and a half. In June, 1857, he opened a studio in Clark Street, Chicago. For some time he was the only sculptor in that city, and was a prime mover in the first exhibition of fine arts held in Chicago in 1859. Was one of the founders of the Academy of Design of Chicago. His important works are the Douglas Monument, in Chicago, and the statues of Lincoln and Douglas, in the statehouse at Springfield, Ill.; he

is also represented by soldiers' monuments at Erie, Pa., Rochester, N. Y., and Rock Island, Ill., and is said to have been the only sculptor privileged to make a life mask of President Lincoln. His last work was the statue of Gen. James Shields, in Statuary Hall.

STATUE OF GEN. JAMES SHIELDS (bronze) . . . *Statuary Hall.*

BESSIE POTTER VONNOH.*

Born in St. Louis, Mo., August 17, 1872. Studied sculpture in the Art Institute of Chicago for three years under Lorado Taft; otherwise is self-taught. Her specialty is statuettes of women and children. Received bronze medal, Paris Exposition of 1900; gold medal, St. Louis World's Fair. Member National Sculpture Society and associate member National Academy of Design. Represented by sculptural works in Metropolitan Museum of Art, New York, and other museums. Married Robert W. Vonnoh, portrait painter, in 1899.

PORTRAIT BUST OF JAMES S. SHERMAN . . *Senate, south lobby.*

ROBERT WILLIAM VONNOH.*

Born in Hartford, Conn., September 17, 1858. Received art education in Massachusetts Normal Art School, Boston, and at Julien's Academy, Paris. Principal instructor of portrait and figure painting, Museum of Fine Arts, Boston, 1885–1887, and in the Pennsylvania Academy of Fine Arts, Philadelphia, Pa., 1891–1896. Member of the National Academy of Design, New York. Practiced portrait painting in Boston, Mass., New York City, Philadelphia, Pa., and Chicago, Ill., where he has painted the portraits of many people of note.

PORTRAIT OF NATHANIEL P. BANKS
House of Representatives, Speaker's lobby.

JAMES PAXTON VOORHEES.*

Born in Covington, Ind., October 1, 1855. Son of Daniel Wolsey Voorhees and Anna Hardesty Voorhees. Educated in public schools of Terre Haute, Ind., and Georgetown College, Washington, D. C. Began life at the age of 16 in newspaper work, which to some extent he has continued ever since; also

read law in office of his father, and followed for some time the theatrical profession. Served as private secretary to his father, Senator Daniel W. Voorhees. Has written several novels, his latest work being The Caverns of Dawn. Among his works of sculpture are: Portrait busts of J. C. Breckinridge, Richard M. Johnson, and Daniel W. Voorhees; studies of Jefferson and Napoleon for the St. Louis Exposition; ideal head of the Saviour; and model for statue of Robert Dale Owen.

PORTRAIT BUST OF J. C. BRECKINRIDGE . . . *Senate gallery.*
PORTRAIT BUST OF RICHARD M. JOHNSON . . *Senate gallery.*

NELLIE V. WALKER.*

Born in Red Oak, Iowa, December 8, 1874. Reared and educated at Moulton. Pupil of Art Institute, Chicago, and in the studio of Lorado Taft, Chicago. Her works consist chiefly of private memorials. Has executed two public statues, one in Colorado and one in Washington, D. C.

STATUE OF JAMES HARLAN (bronze) . . . . . *Statuary Hall.*

JAMES WALKER.

Born in England June 3, 1819; died in Watsonville, Cal., September, 1889. Brought to New York City as a child, where his residence remained during the larger portion of his life. When a young man he resided for one winter in the city of New Orleans. At the breaking out of the Mexican War he was a resident of the City of Mexico, where he remained hidden for six weeks after the Mexican commander had issued an edict banishing all American residents to a distance of 300 miles in the interior. Afterwards escaping to the lines of the American Army, he served as an interpreter, accompanying the Army to the city from which he had so recently fled. He was with the Army during the battles of the valley, and remained during its occupation of the Mexican capital. After an absence of eight years he returned to New York in 1848. He subsequently visited South America, and established a studio in New York in 1850. His residence continued in that city until 1884, with exceptions of brief intervals spent in other cities. In 1857–58 he was in Washington, and again for a brief period in 1883. In 1884 he removed to San Francisco, Cal., to execute a large French battle picture for a private gallery. His work was

principally large battle paintings. Among the most prominent of these are the Battle of Chapultepec, Battle of Lookout Mountain, and Battle of Gettysburg. The commission for the Battle of Lookout Mountain was given by Gen. Hooker.

BATTLE OF CHAPULTEPEC . . . . . *Senate wing, west staircase.*

SAMUEL B. WAUGH.

Born in 1814; died in 1885. Studied in Philadelphia and abroad, where he painted a number of portraits of distinguished foreigners, among them Thorwaldsen. He was for many years a prominent portrait painter of Philadelphia. His portrait of Hon. Joseph Reed Ingersoll, Member of Congress, minister to England, and president of the Pennsylvania Academy of Fine Arts, is the property of that institution.

PORTRAIT OF FREDERICK MUHLENBERG (copy)
House of Representatives, Speaker's lobby.

ROBERT WALTER WEIR.

Born in New Rochelle, N. Y., June 18, 1803; died in New York, 1889. Pupil of Jarvis. Studied at Florence, Italy, under Benvenuti; also in Rome, Italy. Became a professional painter at the age of 20. In 1829 became a member of the National Academy of Design, and in 1832 was made professor of drawing in the National Military Academy at West Point, a position occupied by him for over 40 years. Among his works are: The Bourbons' Last March; Landing of Henry Hudson; Indian Captives; Christ and Nicodemus; Taking the Veil; Child's Evening Prayer; The Portico of the Palace of Octavia, Rome; Our Lord on the Mount of Olives; and Last Communion of Henry Clay. His Embarkation of the Pilgrims, in the Rotunda of the Capitol, was injured during the building of the new Dome of the Capitol. Prof. Weir repaired this injury in 1861, having a special detail from the War Department for this purpose.

EMBARKATION OF THE PILGRIMS . . . . . *Rotunda.*

BENJAMIN WEST.

Born in Springfield, Pa., October 10, 1738; died in London, England, March 11, 1820. He began to draw when 7 years of age, and took his first lessons in preparing colors from the

Cherokee Indians. After a little instruction from a painter named Williams, he opened a studio as a portrait painter in Philadelphia when 18 years of age. From Philadelphia he removed to New York, and in 1760 went to Italy, where he remained until 1763, when he removed to London. His historical and religious paintings gained for him the patronage of the royal family, and these works and his portraits brought remunerative prices. He was one of the founders of the Royal Academy, and succeeded Sir Joshua Reynolds as the president of this society, a position which he held for nearly 28 years.

PORTRAIT OF BENJAMIN WEST by the artist
Room of Senate Committee on the Library.

JOHN BLAKE WHITE.

Born in South Carolina, 1781; died in 1850. Studied art for four years in the early part of the century under Benjamin West. Returned to Charleston, S. C., where he studied and practiced law, following painting only as an amateur. While still a young man he was awarded a medal for a historical painting in oils by the South Carolina Institute. The larger number of his paintings are owned in his native State. Mr. White was also distinguished as an author and dramatist, and is considered by some as a pioneer of southern literature and art.

MISS MOTT DIRECTING GENS. MARION AND LEE TO BURN HER MANSION TO DISLODGE THE BRITISH
Senate lobby, gallery floor.
GEN. MARION INVITING A BRITISH OFFICER TO SHARE HIS MEAL . . . . . *Senate lobby, gallery floor.*
SERGTS. JASPER AND NEWTON RESCUING AMERICAN OFFICERS FROM THE BRITISH . . . . . *Senate lobby, gallery floor.*
BATTLE OF FORT MOULTRIE . . . . . *Senate lobby, gallery floor.*

ANNE WHITNEY.*

Born in Watertown, Mass., 1821. Youngest of seven children of Nathaniel Ruggles Whitney and Sarah Stone, descendants of the earliest English settlers in New England. Grew to womanhood with such advantages as the time and schools afforded for education and literary culture. With no pronounced inherited ability, and no manifest tendency toward the study of art, she yet struggled along with a certain blind

instinct urging in the direction of sculpture until her third decade, when an accident led her, without the usual gradations, to the upper reaches of that art. Early training should have made of her an artist of no mean repute. And yet while saying this, obedient to the canon and customary belief, the doubt obtrudes if her faculty was of a kind which the accepted training would have helped to better fruition. And so, holding loyally as she did to the theory of the schools, an apology may be due for the fact that, notwithstanding, she sent out into the world in quick succession a somewhat numerous array of the offspring of her art. Miss Whitney spent from four to five years in Europe in study and work, following in the main the accustomed track of students, getting what help she could from the criticism and older experience of artists of fame. One event only in her career is worth noting, and this solely as related to the history of art in this country, its development, and the progress of the "art idea." In 1870, immediately after the death of Charles Sumner, there was a call to raise some fitting tribute to his memory. The committee appointed to give shape to this demand decided upon a more than life-size seated statue of the man himself. In the world-wide competition 28 sculptors were represented, many of them leaders in the sculptor's art. Prizes were to be awarded and the author's name was not to be known until the choice had been made. The unanimous choice of the committee was, however, set aside, upon the ground that the successful competitor was a woman, and could not be supposed to understand and delineate the figure of a man. Following this decision, Miss Whitney declined to enter further competitions. Her work, however, found many who appreciated it. In front of the law school in Cambridge is a seated statue of Charles Sumner, enlarged from the very sketch rejected by the Boston committee in 1870, and with the high approval of the surviving members of that committee. The certainty that a similar occurrence of that of 40 years ago could not be reenacted now without general reprobation gives ground for hope that ethics as well as esthetics in this, our country, are on the upward road.

STATUE OF SAMUEL ADAMS . . . . . *Statuary Hall.*

JOHN H. WITT.*

Born in Dublin, Wayne County, Ind., May 18, 1840; died in New York City, October 23, 1900. Began life as a machinist and wagon painter in a small agricultural implement factory owned by his uncles. Commenced portrait painting at an

early age and finally adopted it as a profession about 1863. Was entirely self-taught. Painted portraits of a great many governors and other prominent public men of Ohio from that time until about 1879, when he went to New York City. Was associate member of National Academy of Design and member of various clubs of men of his profession.

PORTRAIT OF ALLEN G. THURMAN
Room of Senate Committee on the Judiciary.

RUFUS WRIGHT.

Born near Cleveland, Ohio, 1832. Received his art education from the schools of the National Academy, New York, and was also a pupil for some time of George A. Baker. Occupied the position of instructor in the schools of the Brooklyn Academy of Design for five years or more. Exhibited at the Academy of Design, in 1876, The Morning Bouquet, and in 1877 The Inventor and the Banker. Has painted portraits in New York, Washington, and Brooklyn. Among his portraits are: Secretary Stanton, Secretary Seward, Chief Justice Taney, Father McGinn, and Clerk of the Supreme Court William T. Carroll.

PORTRAIT OF WILLIAM T. CARROLL . *Supreme Court, clerk's office.*

LIST OF . . .
WORKS OF ART
. . . . . IN THE . . . . .
CAPITOL BUILDING

7368°—13——6

LIST OF WORKS OF ART.

Works of art in the Capitol Building have been acquired by donations from private individuals interested in the preservation of the historical, biographical, or pictorial art of the Nation; by gift from the States, as instanced by the statues of distinguished citizens forming the collection in Statuary Hall, and by purchase by the Government. At the present time there is no specific appropriation available for the purchase of works of art. A general supervision of the art works of the Capitol is exercised by the Joint Committee on the Library. This committee also has charge of accessions to the art works of the Capitol Building, except as otherwise provided by law.

STATUARY HALL.

Statuary Hall, formerly the Hall of the House of Representatives, was established as Statuary Hall by act of Congress of July 2, 1864. By this legislation a National Hall of Statuary was created, and the President was authorized to invite each State to contribute to the collection to be formed two statues, in either marble or bronze, of deceased citizens of the State whom, "for historic renown or from civil or military services," the State should consider as worthy of commemoration in this National Hall of Statuary.

Under the legislation creating Statuary Hall it will be noted that the selection of the citizens to be commemorated is matter for the respective States.

Works of Art in the Capitol Building

SENATE WING.

President's Room.

(Bust.)

WILLIAM MCKINLEY (bronze) . . . . *By Emma C. Guild.*

Vice-President's Room.

(Busts.)

HENRY WILSON (Vice President) . . *By D. C. French.*
LAFAYETTE S. FOSTER (President pro tempore) . . . . . *By Charles Calverly.*

(Painting.)

WASHINGTON . . . . . *By Rembrandt Peale.*

MAIN FLOOR.

Senate Corridor.

(Paintings.)

WASHINGTON (west side) . . . . . *By Gilbert Stuart.*
JOHN ADAMS (west side) . . . . . *Copy by Andrews.*
THOMAS JEFFERSON (west side) . . . *By Thos. Sully.*
PATRICK HENRY (west side) . . . . *By Geo. B. Matthews.*
W. B. ALLISON (east side) . . . . . *By W. A. Reaser.*
HENRY CLAY (east side) . . . . . *By H. F. Darby.*
DANIEL WEBSTER (east side) . . . . *By John Neagle.*
JOHN C. CALHOUN (east side) . . . *By H. F. Darby.*
CHARLES SUMNER (east side) . . . . *By W. Ingalls.*

(Busts of Vice Presidents.)

LEVI P. MORTON (N. Y.) . . . . . *By F. Edwin Elwell.*
A. E. STEVENSON (Ill.) . . . . . *By Franklin Simmons.*
GARRETT A. HOBART (N. J.) . . . . *By F. Edwin Elwell.*
THEODORE ROOSEVELT (N. Y.) . . . *By James E. Fraser.*
C. W. FAIRBANKS (Ind.) . . . . . *By Franklin Simmons.*
J. S. SHERMAN (N. Y.) . . . . . *By Bessie Potter Vonnoh.*

Foot of Staircase, West side.

(Marble statues.)

JOHN HANCOCK . . . . . *By Horatio Stone.*

Foot of Staircase, East side.

BENJAMIN FRANKLIN . . . . . *By Hiram Powers.*

Works of Art in the Capitol Building

SENATE GALLERY.

(Busts of Vice Presidents.)

JOHN ADAMS (Mass.)	*By Daniel C. French.*
THOMAS JEFFERSON (Va.)	*By M. Ezekiel.*
AARON BURR (N. Y.)	*By Jacques Jouvenal.*
GEORGE CLINTON (N. Y.)	*By V. Ciani.*
ELBRIDGE GERRY (Mass.)	*By Herbert Adams.*
DANIEL D. TOMPKINS (N. Y.)	*By C. H. Niehaus.*
J. C. CALHOUN (S. C.)	*By Theo. A. Mills.*
MARTIN VAN BUREN (N. Y.)	*By U. S. J. Dunbar.*
RICHARD M. JOHNSON (Ky.)	*By J. P. Voorhees.*
JOHN TYLER (Va.)	*By Wm. C. McCauslen.*
GEORGE M. DALLAS (Pa.)	*By H. J. Ellicott.*
MILLARD FILLMORE (N. Y.)	*By Robert Cushing.*
WILLIAM R. KING (Ala.)	*By Wm. C. McCauslen.*
J. C. BRECKINRIDGE (Ky.)	*By J. P. Voorhees.*
HANNIBAL HAMLIN (Me.)	*By Franklin Simmons.*
ANDREW JOHNSON (Tenn.)	*By Wm. C. McCauslen.*
SCHUYLER COLFAX (Ind.)	*By Miss Frances M. Goodwin.*
WILLIAM A. WHEELER (N. Y.)	*By E. C. Potter.*
CHESTER A. ARTHUR (N. Y.)	*By Augustus Saint Gaudens.*
T. A. HENDRICKS (Ind.)	*By U. S. J. Dunbar.*

SENATE GALLERY—LOBBY.

(Paintings.)

GRAND CANYON OF THE YELLOWSTONE	*By Thos. Moran.*
CHASM OF THE COLORADO	*By Thos. Moran.*
GEN. J. A. DIX	*By Imogene R. Morell.*
ELECTORAL COMMISSION	*By Cornelia A. Fassett.*
TABLE ROCK, NIAGARA	*By Regis Gignoux.*
ABRAHAM LINCOLN (mosaic)	*By Antonio Salviati.*
JAMES A. GARFIELD (mosaic)	*By Antonio Salviati.*
MISS MOTT DIRECTING GENS. MARION AND LEE TO BURN HER MANSION TO DISLODGE THE BRITISH [1]	*By John Blake White.*
GEN. MARION INVITING A BRITISH OFFICER TO SHARE HIS MEAL [1]	*By John Blake White.*
SERGTS. JASPER AND NEWTON RESCUING AMERICAN PRISONERS FROM THE BRITISH [1]	*By John Blake White.*
BATTLE OF FORT MOULTRIE [1]	*By John Blake White.*
RECALL OF COLUMBUS	*By A. G. Heaton.*

[1] Presented by Octavius A. White, M. D., LL. D.

Works of Art in the Capitol Building

(Busts.)

BE-SHECK-KEE	*By Francis Vincenti.*
THOMAS CRAWFORD	*By Tomaso Gagliardi.*
T. KOSCIUSZKO	*By H. D. Saunders.*[1]
GARIBALDI	*By Giuseppe Martegana.*
CHARLES SUMNER	*By Martin Millmore.*
K. K. PULASKI	*By H. Dmochowski.*
ABRAHAM LINCOLN	*By Mrs. S. F. Ames.*
AYSH-KE-BAH-KE-KO-ZHAY	*By Francis Vincenti.*
ZACHARY TAYLOR	

GRAND STAIRCASES.

(Paintings.)

BATTLE OF CHAPULTEPEC (west staircase)	*By James Walker.*
WASHINGTON (west staircase)	*By Charles Willson Peale.*
BATTLE OF LAKE ERIE (east staircase)	*By William H. Powell.*

ROOM OF SERGEANT-AT-ARMS, SENATE.

PROF. JOSEPH HENRY	*By Henry Ulke.*

COMMITTEE ROOMS.

Committee on Post Offices and Post Roads.

WASHINGTON	*By Gilbert Stuart.*
HENRY LAURENS	*By John S. Copley.*

Committee on the Judiciary.

ALLEN G. THURMAN	*By John H. Witt.*

Joint Committee on the Library.

BENJAMIN WEST	*By Benjamin West.*
HENRY CLAY (marble bust)	*By A. P. Henry.*

Committee on Rules.

U. S. GRANT	*By W. Cogswell.*
POCAHONTAS	

Committee on Naval Affairs.

JOHN PAUL JONES (portrait)	*By G. B. Matthews.*

Room 43, Senate Office Building.

FIRST FIGHT OF IRONCLADS	*By W. F. Halsall.*

Joint Committee on the Library.

MURAL DECORATIONS	*By Max F. Friederang.*

[1] According to Wyeth, the name H. D. Saunders was adopted by the Polish sculptor H. Dmochowski.

SUPREME COURT.

Supreme Court Room.

(Busts.)

JOHN JAY	*By John Frazee.*
JOHN RUTLEDGE	*By A. Galt.*
OLIVER ELLSWORTH	*By Hezekiah Augur.*
JOHN MARSHALL	*By Hiram Powers.*
ROGER B. TANEY	*By Augustus Saint Gaudens.*
SALMON P. CHASE	*By T. D. Jones.*
MORRISON R. WAITE	*By Augustus Saint Gaudens.*
MELVILLE W. FULLER	*By Wm. Ordway Partridge.*

Robing Room.

(Paintings.)

JOHN JAY (copy from Gilbert Stuart)	*By Gray.*
ROGER B. TANEY	*By G. P. A. Healy.*
OLIVER ELLSWORTH (copy from R. Earle)	*By C. L. Elliott.*
JOHN MARSHALL	*By Rembrandt Peale.*
SALMON P. CHASE	*By W. Cogswell.*
MORRISON R. WAITE	*By Cornelia Adele Fassett.*
JOHN RUTLEDGE (copy of miniature by John Trumbull)	*By Robert Hinckley.*
JOHN MARSHALL	*By Martin.*

(Marble bust.)

JOHN MCLEAN	*By Benjamin Paul Akers.*

(Miscellaneous.)

MURAL DECORATIONS	*By Max F. Friederang.*

Conference Room.

(Marble bust.)

ROGER B. TANEY	*By Horatio Stone.*

(Portrait group.)

JUSTICES OF SUPREME COURT	*By Cornelia Adele Fassett.*

Law Library.

(Marble bust.)

JUSTICE STORY	*By W. W. Story.*

(Miscellaneous.)

BAS-RELIEF GROUP	*By Carlo Franzoni.*

Works of Art in the Capitol Building

Clerk's Office.

(Portraits.)

JOHN TUCKER (copy after Gilbert Stuart) .	*By Charles Armor.*
SAMUEL BAYARD	*(Artist unknown.)*
E. B. CALDWELL	*By Albert Rosenthal.*
WILLIAM GRIFFITH	*By Harold MacDonald.*
WILLIAM T. CARROLL	*By Rufus Wright.*
DANIEL WESLEY MIDDLETON	*By Thomas Hicks.*
JAMES H. MCKENNEY	*By Albert Rosenthal.*

ROTUNDA.

(Paintings.)

SIGNING THE DECLARATION OF INDEPENDENCE	*By John Trumbull.*
SURRENDER OF GEN. BURGOYNE . . .	*By John Trumbull.*
SURRENDER OF CORNWALLIS	*By John Trumbull.*
WASHINGTON RESIGNING HIS COMMISSION	*By John Trumbull.*
EMBARKATION OF THE PILGRIMS . . .	*By Robert W. Weir.*
LANDING OF COLUMBUS	*By John Vanderlyn.*
DISCOVERY OF THE MISSISSIPPI	*By William H. Powell.*
BAPTISM OF POCAHONTAS	*By John G. Chapman.*

(Sculpture.)

E. D. BAKER (marble statue)	*By Horatio Stone.*
THOMAS JEFFERSON (bronze statue) . .	*By David d'Angers.*
ABRAHAM LINCOLN (marble statue) . . .	*By Vinnie Ream.*
ALEXANDER HAMILTON (marble statue) .	*By Horatio Stone.*
U. S. GRANT (marble statue)	*By Franklin Simmons.*
WASHINGTON (bronze bust)	*By David d'Angers.*
LAFAYETTE (marble bust)	*By David d'Angers.*
ABRAHAM LINCOLN (marble head) . . .	*By Gutzon Borglum.*
WASHINGTON (plaster cast)[1]	*By W. J. Hubard.*

HOUSE WING.

Speaker's Lobby.

(Portraits of ex-Speakers.)

FREDERICK MUHLENBERG (Pa.)	*(Copy by Samuel B. Waugh.)*
ROBERT C. WINTHROP (Mass.)	*By D. Huntington.*
JOHN W. JONES (Va.)	*By James B. Sword.*
JAMES L. ORR (S. C.)	*By Esther Edmonds.*

[1] From original marble by Houdon, in State capitol, Richmond, Va.

HENRY CLAY (Ky.) . . . . . *By Giuseppe Fagnani.*
WILLIAM PENNINGTON (N. J.) . . . . *By Joseph Lauber.*
JOSEPH B. VARNUM (Mass.) . . . . . *By Charles L. Elliott.*
ROBERT M. T. HUNTER (Va.) . . . . *By Richard N. Brooke.*
ANDREW STEVENSON (Va.) . . . . . *By Spencer Baird Nichols.*
THEODORE SEDGWICK (Mass.) (copy from Gilbert Stuart) . . . . . *By Edgar Parker.*
SCHUYLER COLFAX (Ind.) . . . . . *By Freeman Thorp.*
THOMAS B. REED (Me.) . . . . . *By John Singer Sargent.*
JONATHAN TRUMBULL (Conn.) . . . . *By H. I. Thompson.*
NATHANIEL P. BANKS (Mass.) . . . . *By R. W. Vonnoh.*
JOHN WHITE (Ky.) . . . . . *By Gerard Barry.*
JONATHAN DAYTON (N. J.) . . . . . *By Henry Harrison.*
JOHN W. TAYLOR (N. Y.) . . . . . *By Miss C. L. Ransom.*
JOHN BELL (Tenn.) . . . . . *By Willie Betty Newman.*
PHILIP P. BARBOUR (Va.) . . . . . *By Kate Flournoy Edwards.*
LINN BOYD (Ky.) . . . . . *By Stanley Middleton.*
MICHAEL C. KERR (Ind.) . . . . . *By Charles A. Gray.*
SAMUEL J. RANDALL (Pa.) . . . . . *By W. A. Greaves.*
JAMES G. BLAINE (Me.) . . . . . *By Freeman Thorp.*
CHARLES F. CRISP (Ga.) . . . . . *By Robert Hinckley.*
JOHN G. CARLISLE (Ky.) . . . . . *By Ellen Day Hale.*
GALUSHA A. GROW (Pa.) . . . . . *By W. A. Greaves.*
J. WARREN KEIFER (Ohio) . . . . . *By Charles A. Gray.*
J. W. DAVIS (Ind.) . . . . . *By W. D. Murphy.*
HOWELL COBB (Ga.) . . . . . *By Lucy Stanton.*
JAMES K. POLK (Tenn.) . . . . . *By Rebecca Polk.*
LANGDON CHEEVES (S. C.) . . . . . *By Hal. Morrison.*
DAVID B. HENDERSON (Iowa) . . . . *By Freeman Thorp.*

(Paintings.)

ENTRANCE INTO MONTEREY . . . . . *By A. Bierstadt.*
DISCOVERY OF THE HUDSON . . . . *By A. Bierstadt.*

Hall of House of Representatives.

(Paintings.)

WASHINGTON . . . . . *By John Vanderlyn.*
LAFAYETTE . . . . . *By Ary Scheffer.*
CORNWALLIS SUES FOR CESSATION OF HOSTILITIES UNDER A FLAG OF TRUCE (on the wall) . . . . . *By C. Brumidi.*

(Allegorical clock.)

CAR OF HISTORY (marble) Statuary Hall . *By Carlo Franzoni.*

Speaker's Room.

(Portrait of ex-Speaker.)

JOHN W. TAYLOR (N. Y.) (copy from portrait by Gibson).

Works of Art in the Capitol Building

Clerk's Room.

JOHN QUINCY ADAMS (bust) . . . . . *By J. C. King.*

STAIRCASES.

Staircase Landing—East Side.

(Paintings.)

EMANCIPATION PROCLAMATION . . . . *By Frank B. Carpenter.*

Upper Landing of Staircase—East Side.

HENRY CLAY . . . . . *By J. Neagle.*
GUNNING BEDFORD, JR. . . . . *By Charles Willson Peale.*
CHARLES CARROLL of Carrollton . . . *By Chester Harding.*

Staircase Landing—West Side.

WESTWARD THE STAR OF EMPIRE TAKES ITS WAY . . . . . *By Emanuel Leutze.*

Upper Landing of Staircase—West Side.

JOHN MARSHALL . . . . . *Copy by R. N. Brooke.*

Foot of Staircase—West Side.

(Bronze bust.)

BE-SHECK-KEE (copy from the marble by Francis Vincenti) . . . . . *By Joseph Lasalle.*

Foot of Staircase—East Side.

(Marble statue.)

THOMAS JEFFERSON . . . . . *By Hiram Powers.*

West Plaza—Between Stairways.

(Bronze statue.)

JOHN MARSHALL . . . . . *By W. W. Story.*

EAST CENTRAL PORTICO.

(Statuary.)

THE RESCUE . . . . . *By Horatio Greenough.*
THE DISCOVERY . . . . . *By Luigi Persico.*
MARS . . . . . *By Luigi Persico.*
CERES . . . . . *By Luigi Persico.*

DOME.

STATUE OF FREEDOM . . . . . *By Thomas Crawford.*

Works of Art in the Capitol Building

COMMITTEE ROOMS.

Committee on Appropriations.

JOSEPH G. CANNON	*By Freeman Thorp.*
JAMES A. GARFIELD	*By Cornelia Adele Fassett.*
JAMES A. TAWNEY	*By Freeman Thorp.*

Committee on Military Affairs.

(Room 451, House Office Building.)

FORT KNOX, ME	*By Col. Seth Eastman.*
FORT TYLER, FLA	
FORT SNELLING, MINN	
FORT SCAMEL AND FORT GEORGE, ME	
FORT DEFIANCE, N. H	
FORT SUMTER, S. C. (before the war)	
FORT SUMTER, S. C. (after the war)	
FORT SUMTER, S. C. (after the bombardment)	
FORT MACKINAC, MICH	
FORT MIFFLIN, PA	
FORT LAFAYETTE, N. Y	
FORT TOMPKINS AND FORT WADSWORTH, N. Y	
WEST POINT, N. Y	
FORT DELAWARE, DEL	
FORT JEFFERSON, FLA	
FORT TRUMBULL, CONN	
FORT RICE, N. DAK	

Committee on Indian Affairs.

LIFE AMONG THE SIOUX INDIANS (nine paintings)	*By Col. Seth Eastman.*

MISCELLANEOUS.

BRONZE FOUNTAIN (office Superintendent Capitol)	*By W. H. Rinehart.*
BRONZE DOORS (east entrance Senate wing)	*By Thomas Crawford.*
BRONZE DOORS (east entrance to Rotunda)	*By Randolph Rogers.*
BRONZE DOORS (east entrance House wing)	*By Thomas Crawford.*
BRONZE DOORS (west front, basement)[1]	*By Louis Amateis.*
EQUESTRIAN PORTRAIT OF GEN. WINFIELD SCOTT (temporarily stored)	*By Edward Troye.*

[1] Now on exhibition at the Corcoran Gallery of Art.

NATIONAL STATUARY HALL. STATUES PRESENTED BY THE STATES.

State.	Name of statue.	Name of sculptor.	Cost.	Height of pedestal.	Height of base.	Height of statue.	Date of work.
				Ft. in.	*Inches.*	*Ft. in.*	
Alabama	J. L. M. Curry	Dante Sodini	$4,000.00	2 7¾	5½	6 10¼	1906
Connecticut	Roger Sherman	C. B. Ives	7,386.95	2 11¾	5	7 8½	1872
	Jonathan Trumbull	do	7,386.95	3 0	4¾	7 5¾	1872
Idaho	George L. Shoup	F. E. Triebel	6,000.00	4 8¾	6	7 0	1909
Illinois	James Shields [1]	L. W. Volk	9,000.00	3 9¾	5	6 8½	1893
	Frances E. Willard	Helen Farnsworth Mears.	9,000.00	3 8¾	5	6 6½	1905
Indiana	Oliver P. Morton	C. H. Niehaus	5,000.00	3 9	4	7 0½	1899
	Lew Wallace	A. O'Connor	5,000.00	4 0	7½	7 0	1909
Iowa	James Harlan [1]	Miss Nellie V. Walker.	5,000.00	2 6	6	7 10	1909
Kansas	John J. Ingalls	C. H. Niehaus	6,000.00	3 9	4½	7 0¼	1904
Maine	William King	Franklin Simmons.	4,000.00	3 5½	4¾	7 1½	1877
Maryland	Charles Carroll [1]	R. E. Brooks	12,000.00	3 4¼	4½	7 0¾	1901
	John Hanson [1]	do	12,000.00	3 4	4¼	7 0¾	1901

Massachusetts	SAMUEL ADAMS	Anne Whitney	11,712.23	3	0	3¾	7 3	1873
	JOHN WINTHROP	R. S. Greenough	12,712.75	3	0¼	5½	7 1½	1872
Michigan	LEWIS CASS	D. C. French	9,848.13	3	6	4¾	7 2½	1889
	ZACHARIAH CHANDLER	C. H. Niehaus	9,000.00	3	7½	6	7 0	1913
Missouri	FRANCIS P. BLAIR	Alex. Doyle	6,000.00	3	6	7½	7 1	1899
	THOMAS H. BENTON	do	6,000.00	3	6	5½	6 11¾	1899
New Hampshire	JOHN STARK	Carl Conrads	4,484.11	3	4	4	6 0¼	1894
	DANIEL WEBSTER [2]	do	4,484.11	3	4	3¾	5 11¾	1894
New Jersey	RICHARD STOCKTON	H. K. Brown	8,088.20	3	10½	3¼	6 5½	1886
	PHILIP KEARNY [1]	do	8,088.20	2	10½	3½	6 3½	1875
New York	ROBERT R. LIVINGSTON [1]	E. D. Palmer	13,000.00	3	0¼	4	6 1	1874
	GEORGE CLINTON [1]	H. K. Brown	12,500.00	3	11¾	3	6 3½	1873
Ohio	JAMES A. GARFIELD	C. H. Niehaus	9,500.00	3	9¾	5½	6 10½	1885
	WILLIAM ALLEN	do	9,500.00	3	9¼	5¼	6 11¾	1887
Pennsylvania	J. P. G. MUHLENBERG	Blanche Nevin	7,500.00	3	3½	4	6 2	1881
	ROBERT FULTON	Howard Roberts	7,500.00		[3]	.....	.....	1881
Rhode Island	NATHANAEL GREENE	H. K. Brown	8,566.00	3	1	3¼	6 0½	1869
	ROGER WILLIAMS	Franklin Simmons	8,566.00	3	11¾	4½	6 4	1870

[1] Bronze statue.

[2] Modeled from original by Thomas Ball.

[3] Seated figure.

STATUES PRESENTED BY THE STATES IN NATIONAL STATUARY HALL—Continued.

State.	Name of statue.	Name of sculptor.	Cost.	Height of pedestal.	Height of base.	Height of statue.	Date of work.
				Ft. in.	*Inches.*	*Ft. in.*	
South Carolina.	JOHN C. CALHOUN.....	F. W. Ruckstuhl..	$9,000.00	3 7	5	7 0	1909
Texas.....	STEPHEN F. AUSTIN...	Elisabet Ney.....	4,500.00	3 7	5½	5 8½	1904
	SAMUEL HOUSTON.....	.....do.....	5,000.00	3 7	5	6 3½	1904
Vermont.....	ETHAN ALLEN.....	L. G. Mead.....	5,300.00	2 4¾	4	8 1¼	1875
	JACOB COLLAMER.....	Preston Powers...	6,081.25	2 11	3½	6 6	1879
Virginia.....	WASHINGTON [1] [2]	Jean Antoine Houdon.	6,000.00	4 3	5	6 2¾	1908
	R. E. LEE [1].....	Edward V. Valentine.	10,000.00	4 2	4	6 2¼	1908
West Virginia..	JOHN E. KENNA.....	Alex. Doyle.....	5,000.00	3 6	5½	7 1¾	1901
	FRANCIS H. PIERPONT..	Franklin Simmons.	8,000.00	3 7	4¾	6 11¾	1903
Wisconsin.....	JAMES MARQUETTE....	G. Trentanove....	8,000.00	3 10½	5	7 1	1895

[1] Bronze statue.

[2] Modeled after original in Richmond, Va.

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